ESSENTIAL TECHNIQUES OF GO

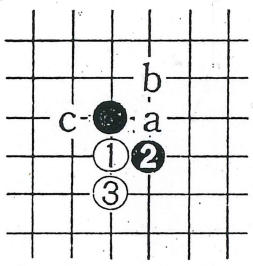
Two principles of Go and a fundamental knowledge of "form" are the minimum requirement to play Go correctly.

The first principle is the correct order of occupation; starting with the corners, the progression should continue to the sides and then the center.

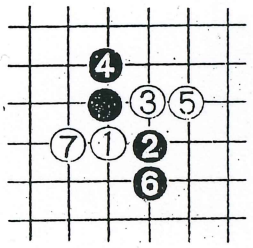
The second principle is the priority given to the third and fourth lines.

Basic forms or "form" is the maximum utility of stones or opposing stones when in proximity. Form is the structural basis of Go strategy. It is "how one should best play after having decided what one wants to do". This idea is often expressed as "the maximum gain with the minimum of stones". This concept should not be interpreted to mean that two stones must do the work of three stones, but rather that two stones must do the full work of two stones. The following diagrams are conceived as on an unlimited board.

Dia. 1: W(1) is a direct contact form. This play is normally poor because it puts itself immediately into a numerical disadvantage of two to one after B(2). On the other hand, since B's neglect would mean that W would be able to gain an advantage of two to one, it is forcing. This forcing quality has utility both on the tactical and stratigical level. B(2) may also be at left of (1). Hereafter, the author assumes that in a given symetrical position the reader realizes that there is an identical play to the one illustrated in the diagrams. After W(3), B has three choices; a, b, or c.

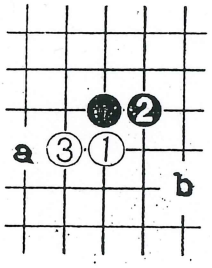


Dia. 1

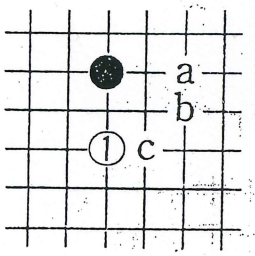


Dia. 2

Dia. 2: W(3) is an aggressive reply. But the exchange through W(7) is a symetrical formation which only clarifies B's advantage of having the initiative.



Dia. 3

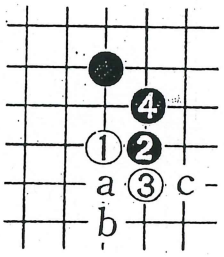


Dia. 4

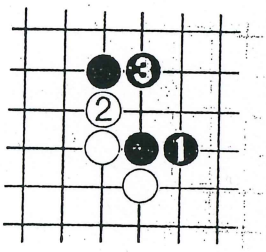
Dia. 3: B(2) is the other form response. This is conservative by comparison with the B(2) in Dia. 1. After B(2), W(3) may take two other secondary continuations; a and b.

Dia. 4: W(1), the one skip, is one of two standard approaches. B has three form responses; a, b, and c.

Dia. 5: After B(4), W may continue with a, b, or c.



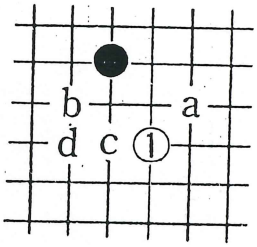
Dia. 5



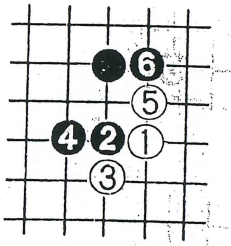
Dia. 6

Dia. 6: If B(1), W(2), B(3) creates a standard formation.

Dia. 7: W(1), the small knight's approach is the other standard form. B has four continuations; a, b, c, and d.



Dia. 7

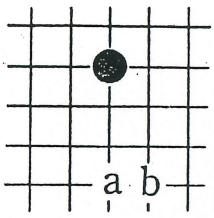


Dia. 8

Dia. 8: B(2) is the forcing direct contact and forms the standard exchange after W(3)-B(6).

© Takao Matsuda 1963 (revised)

Dia. 9: a and b are the two-skip and the big knight's approaches respectively. Both are partial approaches and are outside of our study of basic forms.



Dia. 9

Interlacing of basic forms produces more and more complex forms. The whole completed board is in effect a running sequence of "form". The organization of forms over the vast board is the art and skill of the individual player.

THE TWO ECONOMIC PRINCIPLES

The corner, side, center principle emphasizes the importance of the corners in terms of territory.

Dia. A: Seven stones are used in Dia. A, D, and G, to surround territory. But the difference in the number of points gainned is apparent.

Dia. B: Even after the non essential stones are removed further study reveal ...

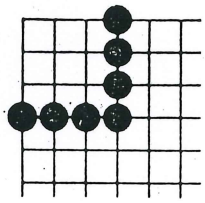
Dia. C: That this two stone corner position is the most efficient in holding this corner territory.

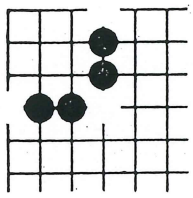
Dia. D: The territory on the side gains less points than the corners but is better than the center.

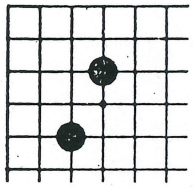
Dia. E: Even after the non essential stones are removed, the remainning 3 stones could be moved up to the third line a, b, and c, with no fear of losing this holding.

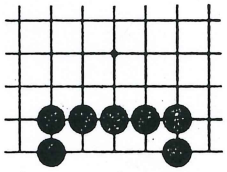
Dia. F: This is the most efficient standard side position of two stones.

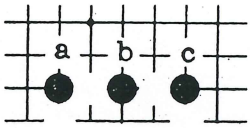
Dia. G: 7 stones in the center gains only 1 point.


Dia. A

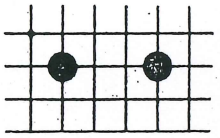

Dia. B


Dia. C

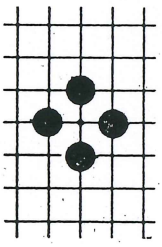

Dia. D



Dia. E

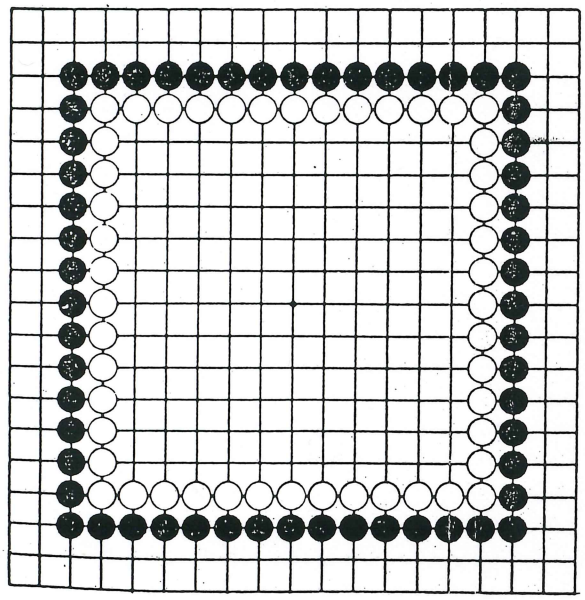

Dia. F

Dia. G


Dia. H

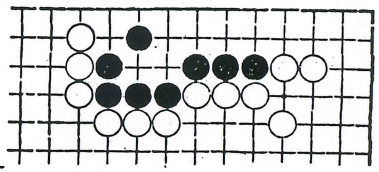
Dia. H: Even after discarding the non essential stones, the center requires a minimum of 4 stones to gain just one point.

The diagram on the left illustrates the third and fourth line principle. B has 136 points to W's 121. Therefore taking territory by running on the third line is satisfactory and standard. The second line poor and the fourth line profitable.

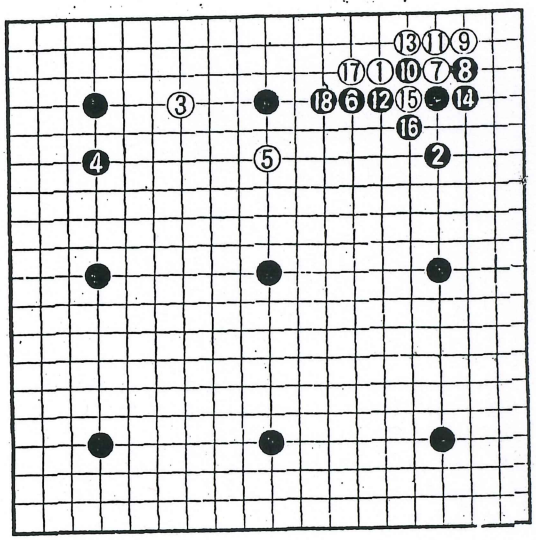


PROBLEM:

W to play and kill...



B⑥ is the strongest counter attack against W①③⑤ triangle attack. Let us investigate W⑦ variation. Do not be afraid. Turn strongly at B⑧ . B⑩ through B⑱ excellent. The wall created by these B stones are of far greater value than the actual territorial points gained (6 pts) by the W stones. In addition the original W⑤ stone, being placed so near a strong B group has become an almost meaningless stone.

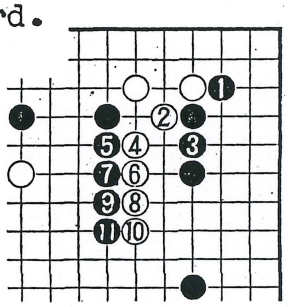


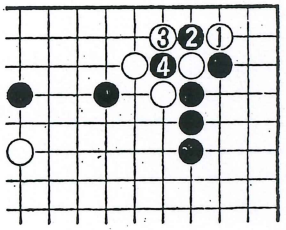
Dia. A

Diagram B illustrates the proper responses after W② .

Diagram C illustrates the ko situation, which many beginners fear. Never be afraid to fight a ko situation. At the opening phase of the game you can ignore any ko threat made with W⑤ . Just fill, and end the ko fight. This is bigger than anything else on the board.

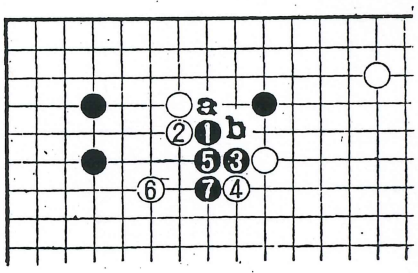
Diagram D illustrates the proper technique to break through in the other direction. B③ is an odd formation and therefore must be memorized. B③ played at B⑤ is wrong because after W plays "a", B would be forced to play at "b", forming the so called "empty" triangle. B⑤ is correct.





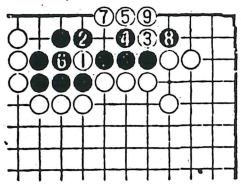
←Dia. B ↑Dia. C

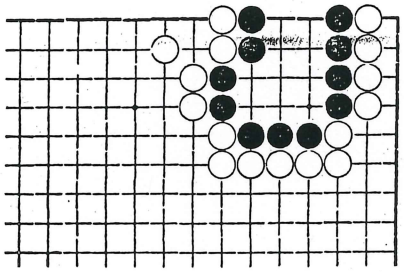
Diagram E is an example of "How B should not play!" This type of extremely defensive play is probably based on B's feeling that he is surrounded and that he must somehow save this stone. This is unwarrented fear. B① should strongly play outward. Thereby dividing the three loose W stones. The end result of Diagram E is that W now has built a wall of "influence" by which he will be easily able to launch an attack on nearby B stones.



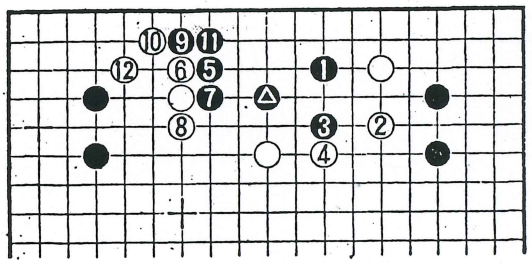
Dia. D ...→

Solution to problem in previous letter. If B② is played at B⑧ W plays at B② .





W to play, B dies



Dia. E

* All sealed plays are governed by the honor system.
* If you wish to play Go by corespondence with other Go players through out the country please let me know.

THE 1961 HONINBO TITLE MATCH (7 Game Series) 4th GAME

TAKAGAWA 9th Degree, Defending Champion, holds Black for this game.
SAKATA 9th Degree, Challenger, receives 4½ points called komi.

Takagawa faces the crucial 4th game. The score so far stands 3 to 0 in favor of Sakata. If Sakata wins this game the series is over. Sakata, who has been winning most every other major tournaments, has been unsuccessful in this important one. Ever since the ill-fated match 10 years ago, he,as the challenger, lost to Hashimoto (at one point the score was 3 to 1 in favor of Sakata). Now after 10 years and again with the title almost within his grasp, will he unseat Takagawa, the champion for the past 9 years?

W (2) corner openning has become popular among several prominent masters. Several decades ago, this openning was judged, interms of development potential, poor.

W (6) and W (8) through W (14) has become a very popular joseki.

B (15) could have been played at K16 for a three "star" openning. This was rejected by Takagawa because if B (15) at K16, W C14, B F16, W B16, B C17, W C11 and B must develop R10 towards the solid B (14) group.

B (15) approach to the (3-3) W 2 stone is more widely used today than the classic D4 play.

B (19) calm, orthodox. The more severe play at H17, W C17, B C16, W D17, B E16, W F18, B G15 would allow W to play at B (23) .

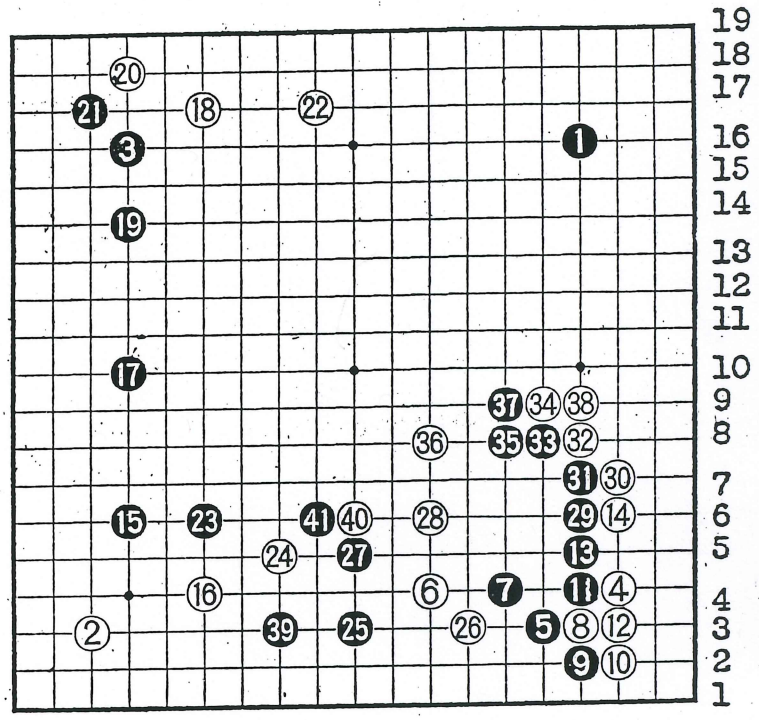
W (24) is over extended. Should be at J3.

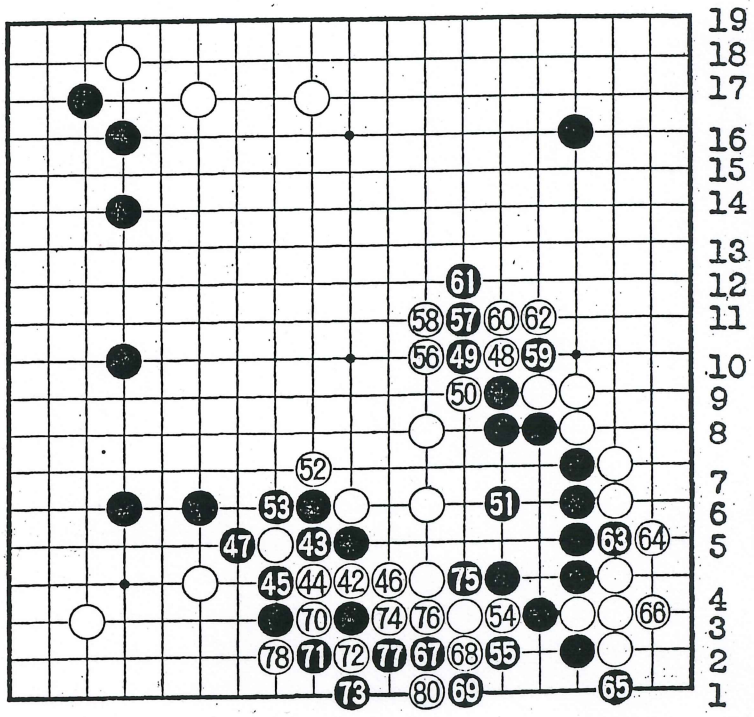
B (25) powerful!

W (26) is played to prevent B from connecting at M3.

B (39) After getting this play,B clearly has a better game than W.

The skirmish starting with W (40) is related to getting the initiative at the O10 point. Thereby controling the center battle.





W (42) Takagawa; "Unexpected!"

B (49) could have gotten out safely at N9, but Takagawa says; " I disliked the poor form at N9 and also because B (51) would assure the safety of this group."

W (58) a very bad play. Should be at W (62) .

B (59) excellent Technique! Promises important Ko threats.

B (67) aggressively asks for a ko fight. Tremendous competitive pitch. (conti. next letter)

THE 1961 HONINBO TITLE MATCH
(4th game continuation)

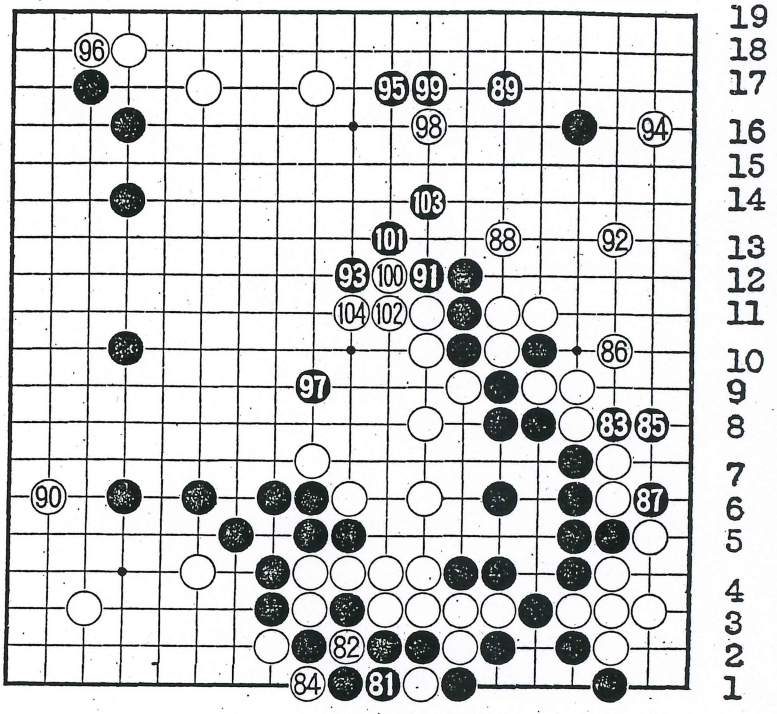
B (81) at M5 is risking too much actual territorial points for a potential gain.

W (86) Although W has a superb hidden play in the corner, the loss of the two W stones is too big. Should play W S7, B T7, W S6, B Q10, W R9, B R10, W S9, B S10, W T8, B Q12, losing the three stones, but by playing at W B6, B L17, W M12, B N13, and invading at R17, there would have been a slim chance to overtake B.

W (90) is too big to neglect. If B got to play C5 first, this threatens a follow up at E3 and would reduce the corner W to just two "eyes".

B (91) perhaps could have given up these three stones and played for a safe but a small win, but Takagawa does not let up pressure.

B (97) questionable. Should be held back at J10.



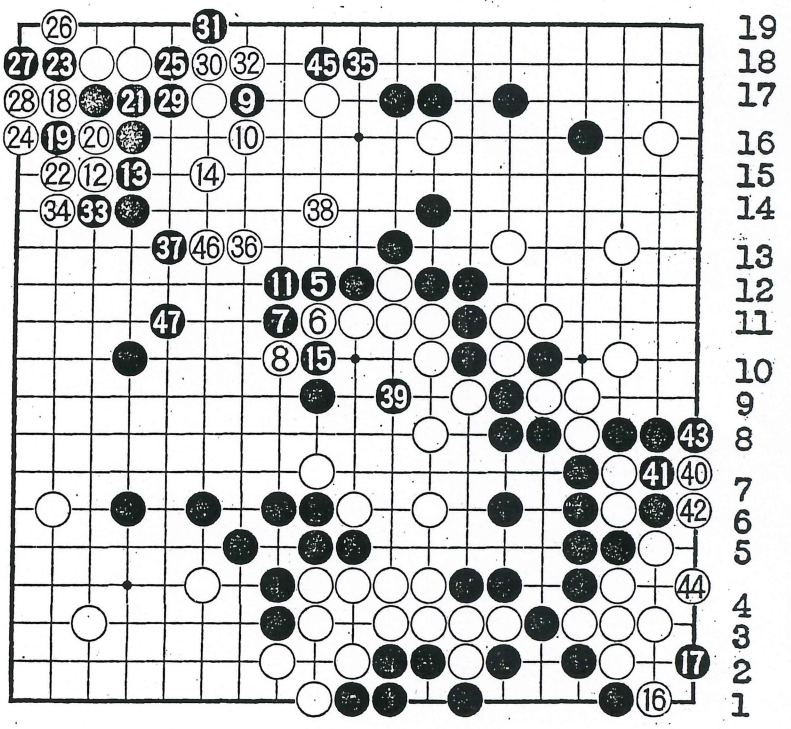
B (9) is played to decide whether to fill at H12 or to cut at J10 and therefore W must make a difficult decision.

W (12) (14) were bad because they allowed B to cut at B (15). Should have extended at W G10 first, and if B H17, W H16, B F18, W E16 for a last ditch fight.

W (40) Superb! As compared to a normal play at W T6, B T7 there is clearly a difference of one extra play that B must make to fight the ko.

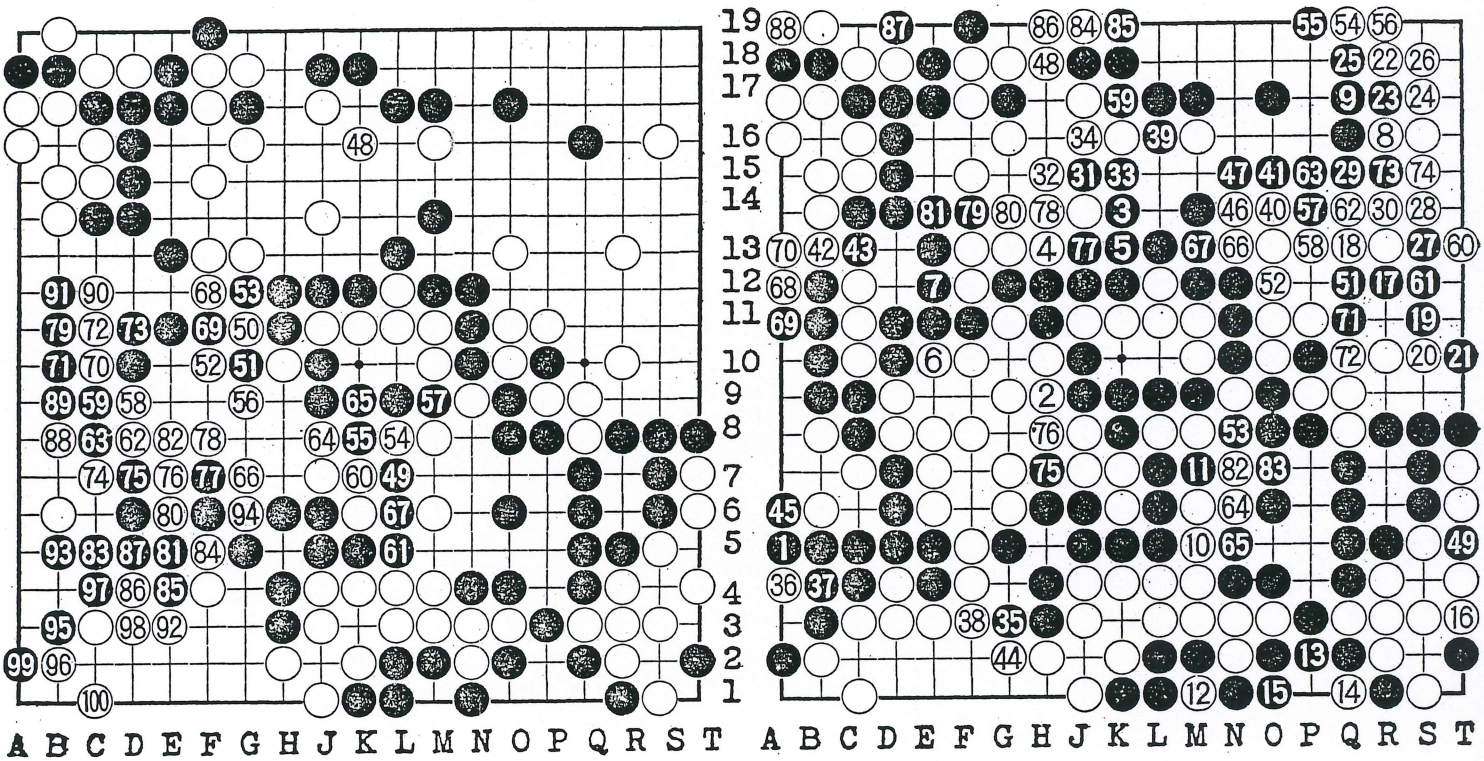
B (45) was not of immediate importance. Should have made the capture at L7.

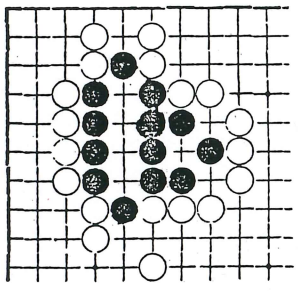
B (47) should also be played at F11 to avoid W's counter.



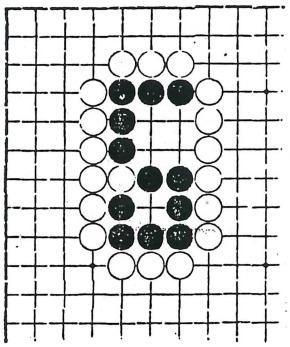
This match and most professional matches are played under a time limit of 10 hours for each player. The last minute is re-usable, if the play is made within 59 seconds. At the end of B 147 th play, W had used 9 hours and 7 minutes. B had used only 5 hours and 43 minutes.

From mid to end game, it is clearly bad for Sakata. After W (66) , Sakata enters into his last minute. The time keeper calls out the passing seconds and if Sakata fails to play before the time keeper calls out " 60 seconds! " he automatically loses the game. Sakata thrashes out like a bloodied bull. The depth and accuracy of his plays made within 60 seconds are astounding. Neverthless Takagawa not only hangs on to his clear edge but fights back and the game ends with a wide margin of 12½ points.

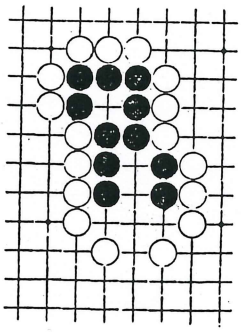




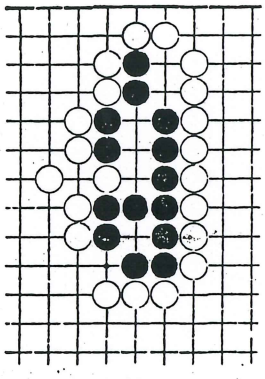
W to play



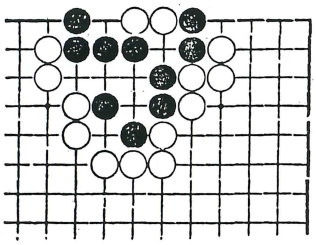
B to play



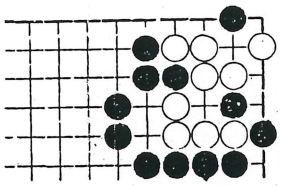
W to play



B to play

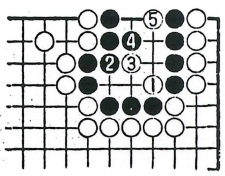


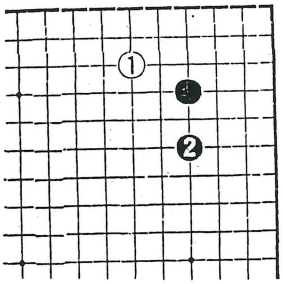
W to play



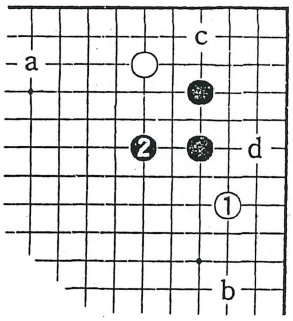
W to play

Solution to problem from previous letter.

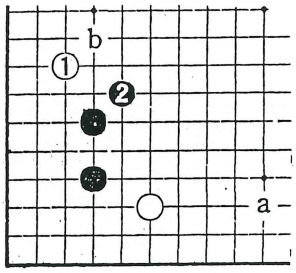




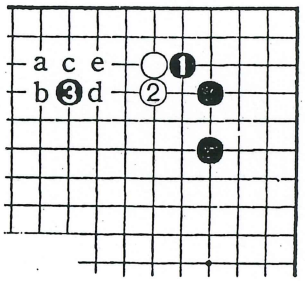
Dia. (1)



Dia. (2)



Dia. (3)



Dia. (4)

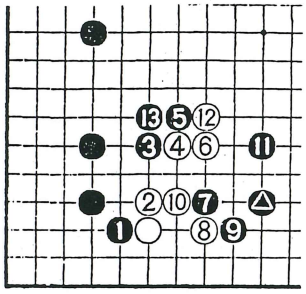
THE ONE SKIP RESPONSE

The B ② , one skip response, is played with an aggressive intent. It maintains a strong position, with a rapid developing potential. This choice is often played in an even game.

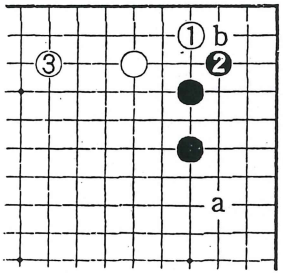
Dia. (2): Without a clear understanding of this position, W ① is the most difficult for B to handle. Since W threatens to play at either c or d , the position is poor in terms of defense. B must think of the follow up in terms of the original aggressive intent. B ② is an excellent play, which threatens to attack at either a or b . In fact it is more severe to directly pincer at either a or b . B ② can be even played elsewhere and the position is in no immediate danger.

Dia. (3): B ② is another standard play. B threatens a or b .

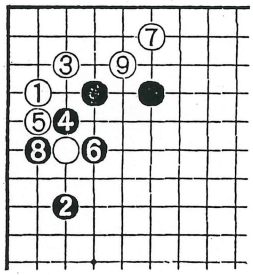
Dia. (4): If W plays elsewhere and B gets the initiative, B ① ③ is an excellent follow up. B ③ should be adjusted to a , b , c , d , or e depending on specific situations.



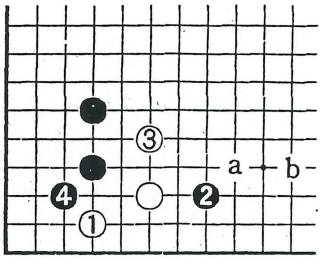
Dia. (5)



Dia. (6)



Dia. (7)



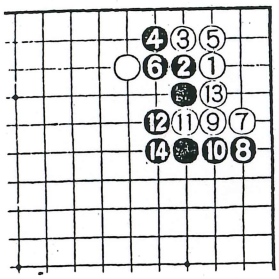
Dia. (8)

Dia. (5): Where there is a B stone already in a pincer position, as in a handicap game of 8 or 9 stones, B ① followed by B ③ is very good. B ⑦ is a vital attacking point and the sequence through B ⑬ is flawless.

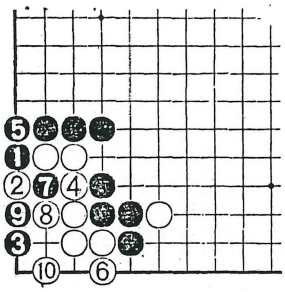
Dia. (6): W ③ is a safe joseki. B ② is an orthodox reply. If W later gets to pincer at a , B must fortify at b .

Dia. (7): B ② is a counter play against W ①, and this type of strong response is more often found in an even game. The end result of this exchange is that now W gains the corner and B builds an outside influence.

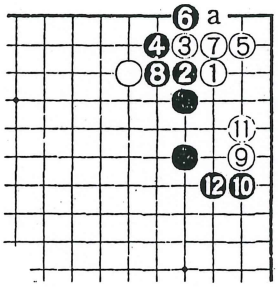
Dia. (8): If W responds with W ③, B protects the corner with B ④ and has the satisfaction of having interfered with W's extension. W would now either press at a or pincer at b .



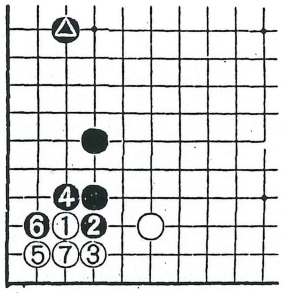
Dia. (9)



Dia. (10)



Dia. (11)



Dia. (12)

Dia. (9): W (1) invasion into the 3-3 point is valid. Joseki. B (2) is a must. W (5) (7) variation gives W sente (initiative) to play elsewhere.

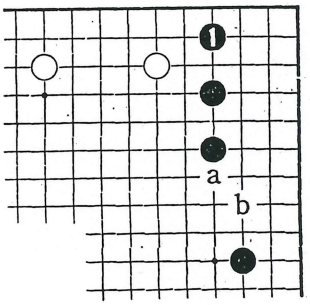
Dia. (10): If W leaves the situation after W (9) of the previous diagram, B (1) (3) can force the corner into a ko fight. A point to consider is that, if W can capture at B (5) instead of playing at W (4) to connect to an outside group, than this threat does not exist.

Dia. (11): W (5) joseki makes it possible for W to extend further to W (9). B (6) should never be neglected. W (7) at a for a ko, is not valid.

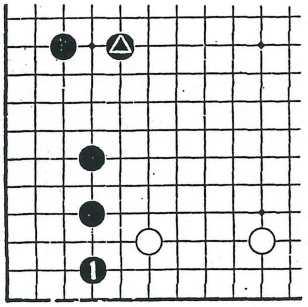
Dia. (12): If there is a stone in extension to the side to begin with, B (4) (6) is often the better choice.

Dia. (13): B (1) in itself is a very big play. But since W is left with an invasion at either a or b , the corner is not complete.

Dia. (14): B (1) completes the development of this corner position which started out with the one skip response with approximately 30 points. W should have made an invasion into the corner before this happened.



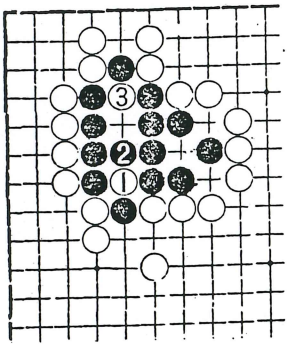
Dia. (13)

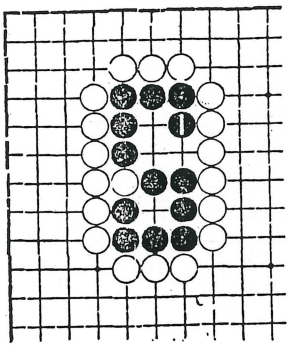


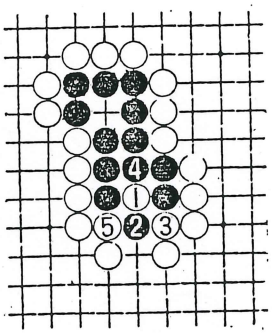
Dia. (14)

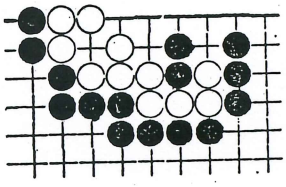
SOLUTIONS TO PROBLEMS IN PREVIOUS LETTER

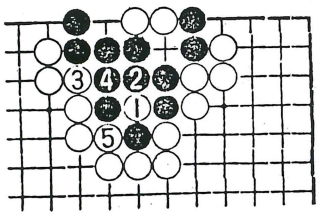
W to play and live.....

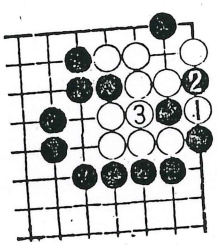


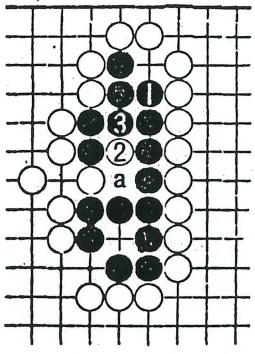












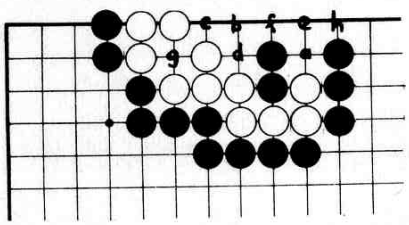
Black 55	Correctly separates the White groups. White must now threaten this Black group in order to survive
White 60	Aji Heshi. White may well get a cut at 61 later
Black 67	Bad
Black 77	Unimportant
Black 78	How about B79? Then White can next play at W78 or W80
Moves 104-115	Not very big. What about the White group on the lower side which has no eyes?
Black 121	Bad. Should have been at J2 to kill the 3 White stones and keep pressure on the 6 others
Black 127	Misdirected, as subsequent events proved
White 136-138	Very big
Black 139-151	Good, although B41 should be at P2 to threaten both White groups
Black 157	Much better at P19. Not many points are gained by this move
Black 163	Should play Ko
Black 165	Why not B169?
Black 171	Why not M19?

The rest of the game was uneventful. White won by 12 points. Black lost because he did not take advantage of White's overplay. White left weak groups around the board and Black was far too respectful towards them.

Black should have in his mind a clear idea of the approximate value of moves. In this way he will avoid playing in the wrong part of the Board. White showed nerve, but should avoid Aji Heshi. Undefined situations benefit White in a Handicap Game.

WHITE TO PLAY AND LIVE? by David Mitchell (Woodford)

The problem below appears in Go Letter No.4 of the Matsuda Go Letters. The answer is in Go Letter No.5 and is wrong.



The answer given is white a black e, and white b. This way the group lives, but only by an error on the part of black. When white has played a, black should reply at b and then the best that white can gain is seki. White has three choices as to his next move, c, d, or e.

(c) This secures one eye, but black can escape by playing at e, and then a double atari at d would result in damezumari.

(d) This move puts the two white stones into atari, but this does not work because black simply plays at e and connects his stones leaving white to take the two stones, only to have his stone taken back and lose his group, once again by damezumari.

(e) This is the better of the three moves available to white, but this results in a seki. Black plays at c putting the three white stones into atari, white must connect. Then black plays at h and the result is seki.

It is not correct to play a as the first move, the vital point is elsewhere. In fact at the same point that black takes to kill the white group.

At the point of b then, no matter how hard black tries, the white group is alive. This shows how just a miscalculation in the order of moves can lead to total disaster.

from The British Go Journal, No. 24, Spring (April) 1974, p. 4

WHITE TO PLAY AND LIVE ? ? by Andrew Daly

David Mitchell's brief article in Issue 20 of the BGJ has caused considerable reverberations in unexpected quarters, if not quite provoking an international incident'. He claimed in that article that a problem in Matsuda's Go Letters had a wrong answer given. His arguments convinced, as far as I know, the entire BGA, but not Bob Ryder, 5th dan, President of the American Go Association, and someone who has learnt from personal experience that Matsuda is generally right. The points made here are the result of correspondence with him and discussion with Derek Hunter.

The problem, shown in the diagram, appears in Go Letter 4. The solution given in Letter 5 is:

(1) White a, Black e, White b

The next move in this local situation is clearly f, which is worth 5 points, and is gote for Black and probably gote for White. Mitchell claims that Black e is an error, and should be played at b. The sequence then is:

(2) White a, Black b, White e, Black c, White g, Black h.

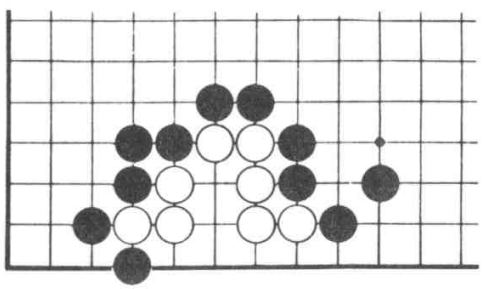
Comparing the situation after each of these sequences, we see that sequence (1) gives Black sente at the cost of 2 points plus the value of the opportunity at f. Thus Mitchell's sequence is better only if sente is worth less than about 5 points. Against this we must point out that Mitchell obtains one extra ko threat for Black, but it seems clear that Matsuda's sequence (1) is generally better.

Mitchell further claims that White a is not correct, and that he should play:

(3) White b, Black a, White d, (Black f)

Black f would not be played until the end of the game. Consequently, comparing this sequence with (1), we see that it is 2 points worse for White, and that the prospect of gains at f is much less. Also, comparing it with (2), the value to White is the same only if Black plays the move at f immediately. Under most situations, however, White would have given up sente for half a chance of gaining one point. Clearly, whatever the state of the game, White should play at a and not at b.

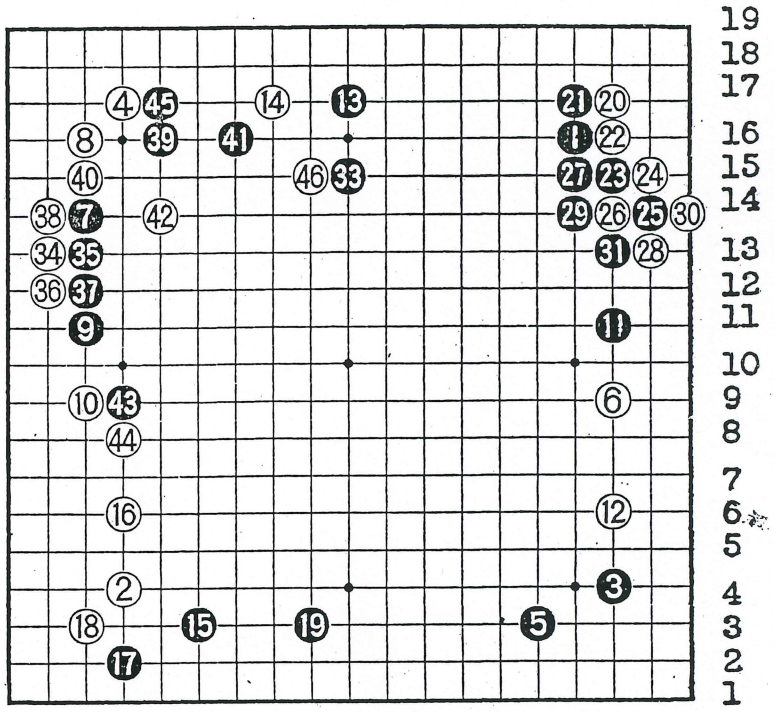
The confusion about this apparently simple situation has its roots in Matsuda's lack of comment. He simply gives the three moves, and we are left to work out for ourselves why each of these is best at that juncture, and why no further moves are appropriate; a classic example of oriental didactic method.



White to play and live
answer on page 12

T. Mark Hall has a series of names and addresses of persons who wish to learn go. Many of these are in areas not served by clubs at present. If any unattached members would wish to contact him, for names in their area, they are welcome to do so. His address is:
29 Cavendish Road, Clapham South, London, SW12 0BH.

HONINBO TITLE MATCH * 5th GAME *
TAKAGAWA W (add 4½ pts.)
SAKATA B



W (6) could also be played at R10, but Takagawa avoids the similar pattern with game #3 in this series.

B (7) is a corner approach often played to avoid a pincer attack.

W (10) was questionable. Since this play led to B (11) causing a simple mirror pattern. W should have played at R14, B O16, W S16, B R17, W Q12.

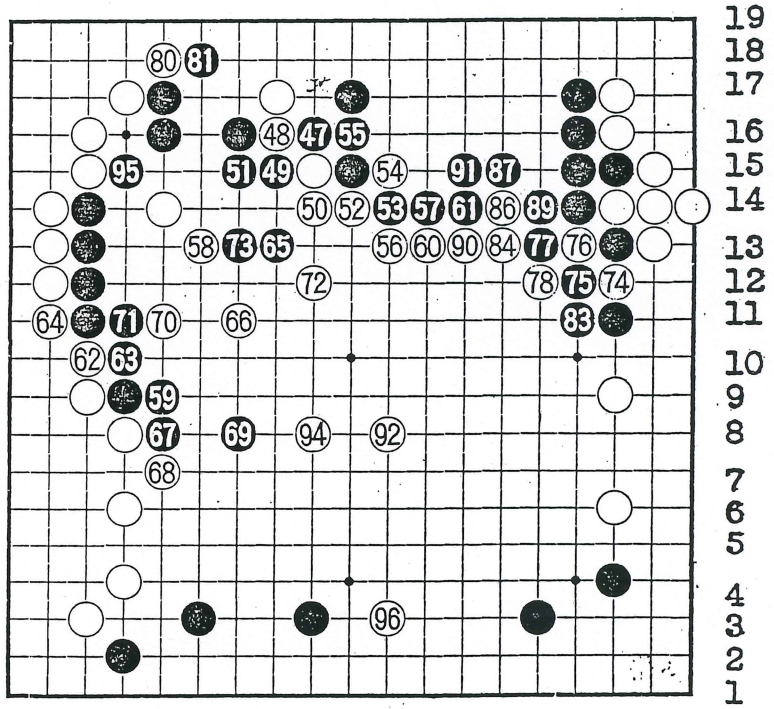
W (14) was wrong strategically. If an invasion at W (20) is to be made, W (14) would be better at G17. In this game, if W followed up at M17, B O17. And if W O17, B Q14. Both situations favor B.

W (32) fill. And after B (33), W's opening game must be judged poor.

W (40) avoids being hemmed in. If played normally at W E17, B F16, W F17, B G16.

B (41) at F14 is a safer variation.

W (46) no other choice. If W H16, B G15, W H15, B G14, and this is good for B. On the other hand to give up this one stone is too big.



B (47) played from H16 is bad because W J16, B J17, W K16, B L16, W L15, B M16, and W captures K14.

B (65) puts B in a better fighting position.

B (69) slack. Better at E11.

B (93) should be at J8. Since W (94) forces B to play B (95), this is a loss because B (95) gains no points.

W (96) is the last big play in the opening phase. Although W opened with a poor game, this brings the game to a close contest.

* B (79), W (82), B (85), W (88), and B (93) take the ko.

Since most masters games are alloted 10 hours each, the match is played over the course of two days with an adjournment in between. A sealed play is employed before adjournment. For example the sealed play for this game was B (97).

B (97) through B (109) is played as though dealing with delicate china (Sakata feared the cut at D14).

B (99) seems only to fortify W , but it promises a play at F12 to capture the two W stones.

W (106) is necessary because B threatens the combination of B C7, and a cut at B C4.

W (110) , taking the ko, was over emphasizing the value of this ko. Better at R18. As a result of this B got to play B (117) through B (121) and to pull ahead.

*B (113) and W (116) take ko.

B (25) weak play. Should be S9, which would increase the value of a turn at B S19 and also because W could at most get to play as strong as O3 if B (25) was not played. Even with the masters; one can play daringly with losing game but with a winning game, one can not help but tremble a little.

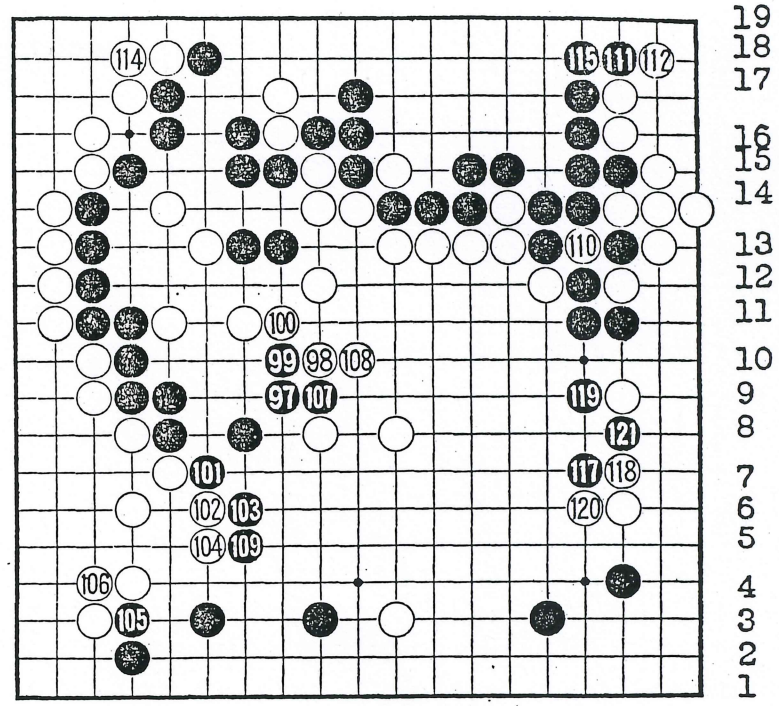
B (27) also had no immediate neccessity.

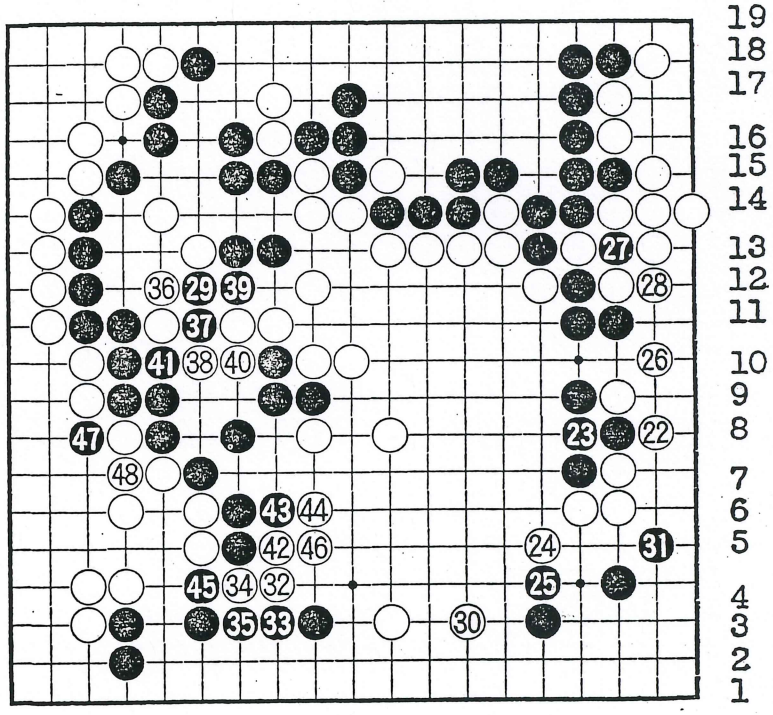
B (31) slack. Should have protected against W (32) threat and played at either B F4, J5 or K5.

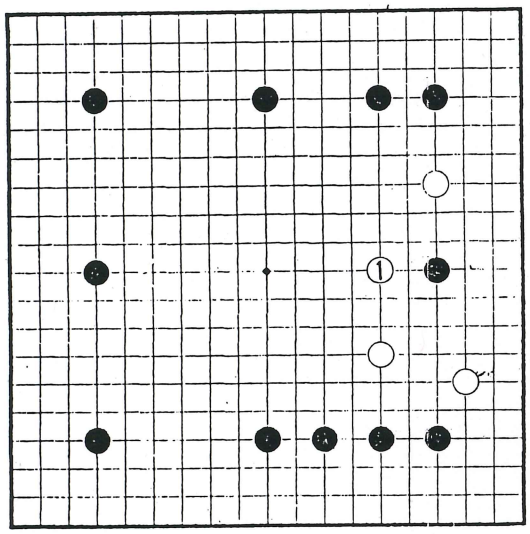
W (36) was faulty in sequence. Should be at F4 to connect.

B (45) bad. B H7, W J7, B H8 to make one eye was better. If instead of W J7, W played H8, B J7, W K8, B K6, W F4.

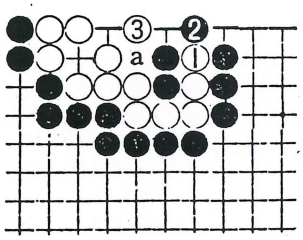
(conti. in the next letter)







B to play.
Do you remember the correct technique?



Solution

THE HONINBO TITLE MATCH * 5th GAME

W (62) is a poor play. This led to B (63) (69) forming a territory that eliminated the need to fill at Q13. It should either be at M10 or N10.

W (80) should be at N7.

B (95) at Q3 would be at least a point more for B.

B (97) had no urgency. Should be played at K4.

W (2) gives W a close edge.

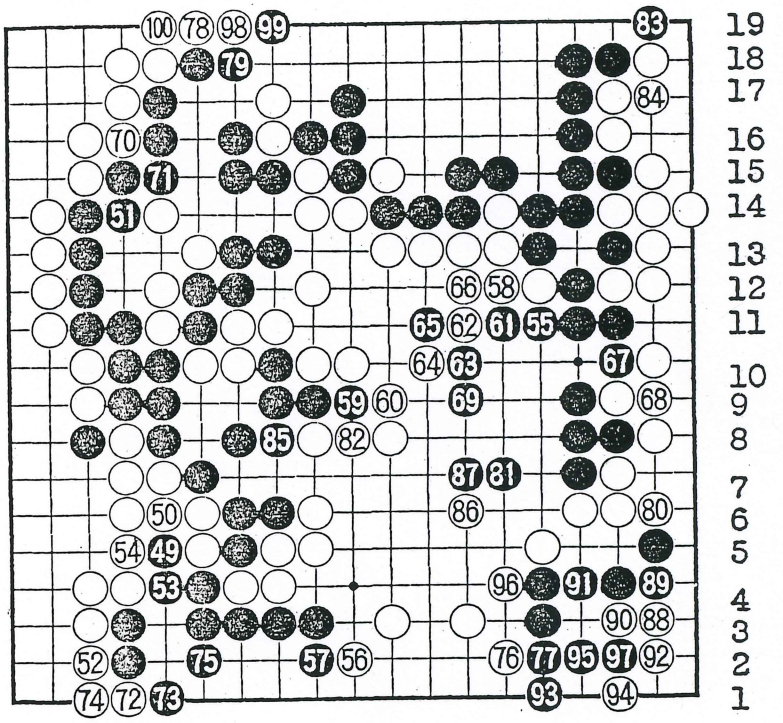
W (8) should have been at M5.

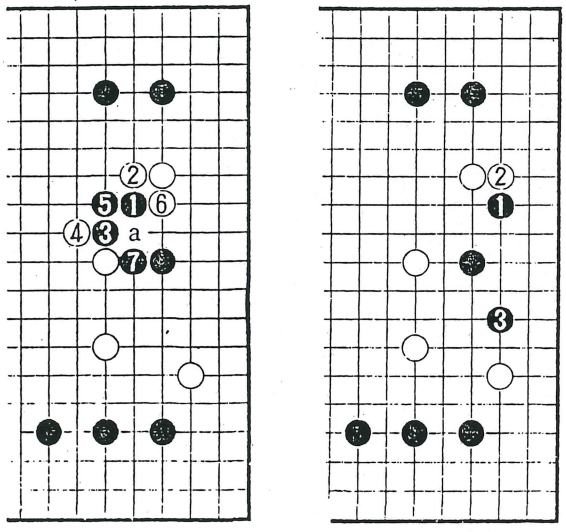
B (17) should be at H12.

W (18). If this play were at M8, B M7 fill and W H12, it would have given the edge to W.

*W (48) takes ko: W (50) fills ko.

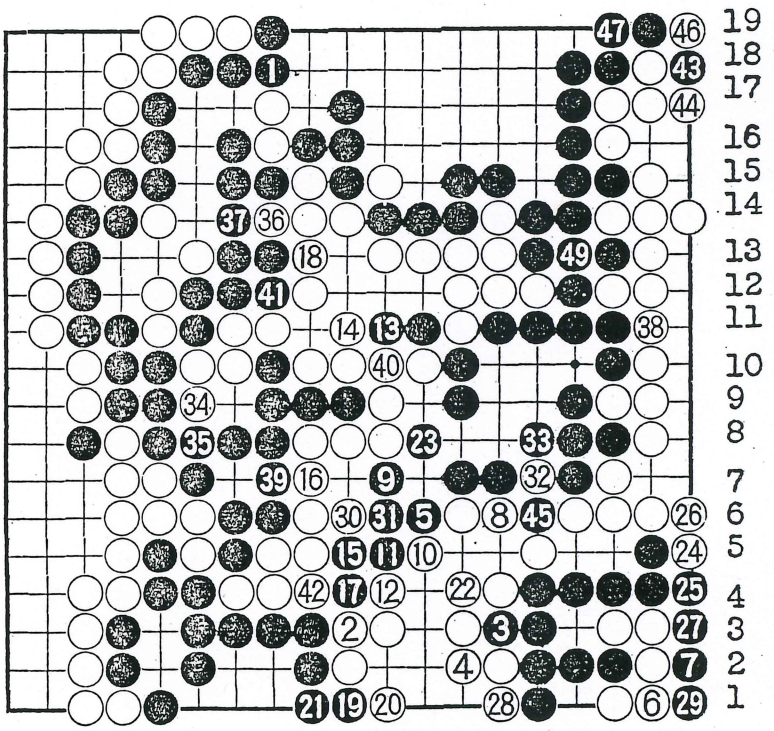
The game ends after B (251) with ½ point in favor of B. The score now being 4 - 1, Sakata wins the match series and is crowned the new champion and honinbo.





Dia. (1)

Dia. (2)



Dia. (1); B (3) is the odd formation that one must remember. Instead of B (1) another technique to get out would be to play at a .

Dia. (2); B (1) (3) type of defensive thinking is weak and a failure.

W has several standard attacks against the corner, if B plays elsewhere. B may leave the corner situation with impunity because there is no valid play to confine this group to the corner.

Dia. (1): For example, W(1)(3) is not valid.

Dia. (2): The correct sequence for B is very exacting. B(1) and a cut at B(3) is the first step. B(5)(7) is the crucial technique. W 8 only leads to a loss after B(15).

Dia. (3): B(3) is poor technique, since this play is not necessary to force a response at W(4). B(7) is a myoptic type of play typical of beginers. The end result after W(14), is bad for B.

Dia. (4): W(1)(3) is joseki. B(4) is a vital play. This pattern repeats itself constantly and therefore should be memorized.

Dia.(5): If W(2) plays into the corner, B(3)(5) is correct and in proper sequence. If W protects at(6), B should attack B(7)(9) and return to stabilize the corner with B(11).

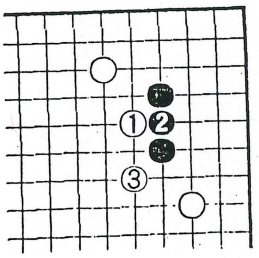
Dia. (6): B(4) is poor because it allows W(5), an ideal structure for W. If it was important to make this group safe, B(4) through B 8 is acceptable. But one can not help using the label, timid!

Dia. (7): W(1) is a valid play. The important thing for B is to move towards the center and thereby dividing W's forces. B(2) is the strongest technique. W(3) at B(4) is bad because B plays one above B(4), W cuts one above B(2), B plays above it and if W extends, continues pushing and captures the isolated W stone above it.

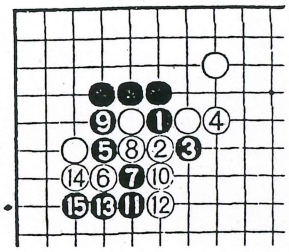
Dia. (8): B(2)(4) is less complicated. After W(5), B plays left of W(5) to make the corner safe.

Dia. (9): B(2) is wrong. It lacks punch against either W forces.

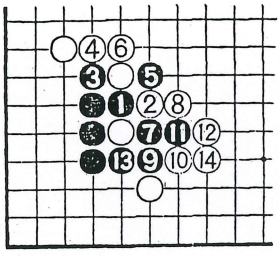
Dia. (10): B(1)(3) is the worst. This completely negates the aggressive intent of the one skip response. If a defensive line is going to be taken, one should start with one of the knight's responses and close the corner. B 1 3 is still left with a weakness of an invasion at a .



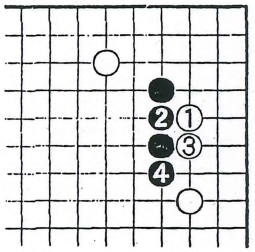
Dia. (1)



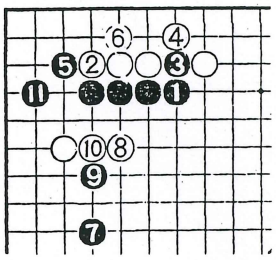
Dia.(2)



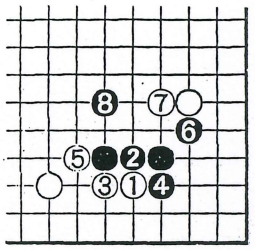
Dia. (3)



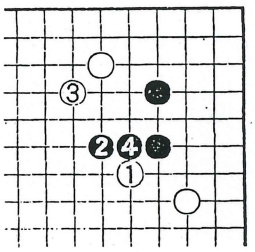
Dia. (4)



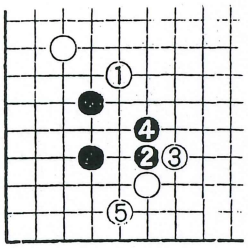
Dia. (5)



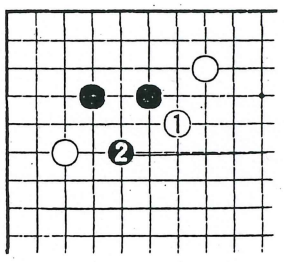
Dia. (6)



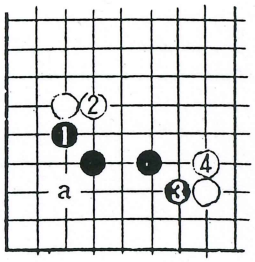
Dia. (7)



Dia. (8)

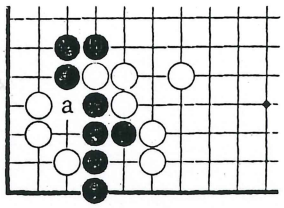


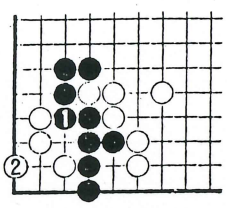
Dia. (9)



Dia. (10)

B to play and kill the corner W group. B has a weak point at a . But if B plays (1), W simply plays W(2) and lives. Can you solve this rather difficult one?





Dia.(1): The exchange (B and W triangle stones) does not mean that the corner is safe from invasion. W(1) is valid. B's intent in making the exchange was to make W "heavy" before attacking. Since one stone can be sacrificed readily, it is "light"; while two stones become "heavy" because there would be a reluctance now to sacrifice.

Dia.(2): W(1) is a type of play often played to see how B will respond before taking a definite strategy. Directly, this prevents B from solidifying this corner. B has two major responses. a is safe and defensive. b is aggressive.

Dia.(3): B(2) is the correct choice. A play to separate W(1) lacks meaning because after W 1 lives, B has no effective attack against the strong W group on the right. B(4) through B(8) is joseki.

Dia.(4): B(4) is even more appropiate when W has B in a pincer attack and the safety of the B group is of the prime importance.

Dia.(5): B(4) joseki is even more apt when B has a stone in the direction of a and also wish to maintain a future attack against the stones marked with triangles.

Dia.(6): The weakness of this structure is that W could immediately get in W(1)(3) or play at a , threatening to pull out at B(2).

Dia.(7): As an end game play B(1) is excellent. B(3) is sente.

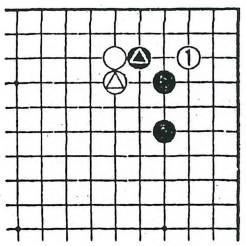
Dia.(8): B(1) is a standard attack. W(2) tests B's response. B(3)(5) bad choice. W(8)(10) nullifies the original B(1) pincer.

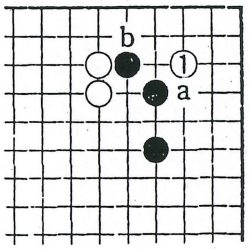
Dia.(9): B(1) variation only leads to a big loss in corner.

Dia.(10): Even if W(8) simply captures, this W group is too stable to continue attacking. Therefore B(3)(5) were faulty.

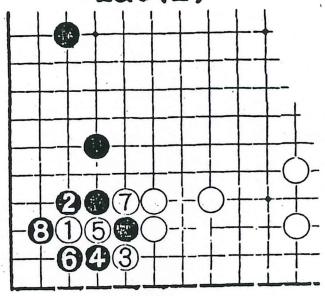
D Dia.(11): B(2)(4) technique leaves a future attack against the W stones and when there is a B (triangle) pincer stone, the effectiveness is increased.

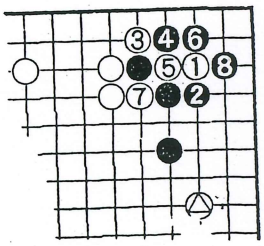
Dia.(12): If W neglects the situation, B(1) is severe. W loses a stable base and would be subject to continued attacks.

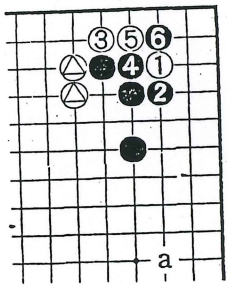

Dia.(1)



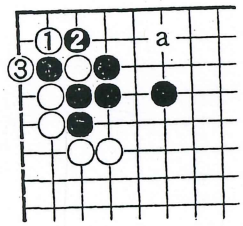
Dia.(2)


Dia.(3)

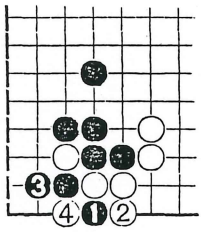

Dia.(4)

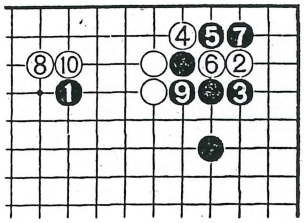


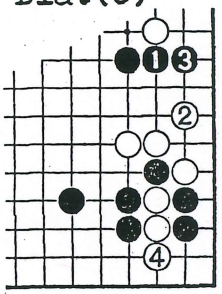
Dia.(5)

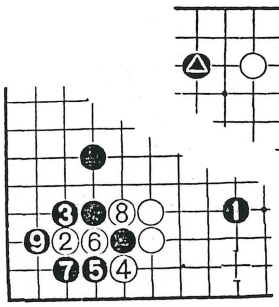


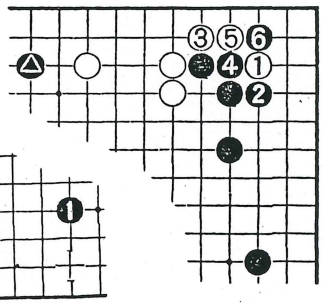
Dia.(6)

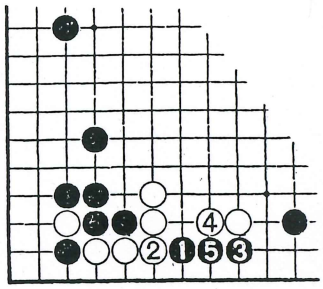

Dia.(7)

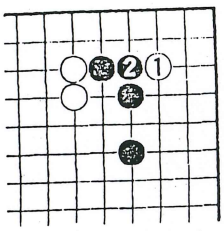

Dia.(8)


Dia.(9)

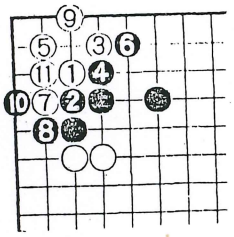

Dia.(10)


Dia.(11)

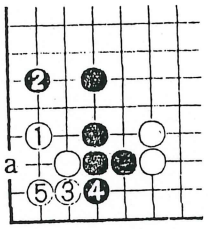

Dia.(12)



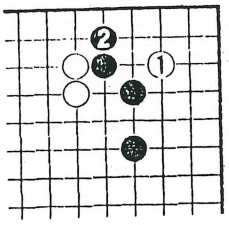
Dia.(13)



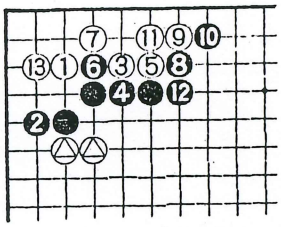
Dia.(14)



Dia.(15)



Dia.(16)



Dia.(17)

Dia.(13): Although B ② looks awkward, it is a strong play.

Dia.(14): W ③ makes this group safe. B ④ is forcing. W manages to live with gote (losing the initiative), but weakens the two W outside stones.

Dia.(15): B ② can also be played. This play leaves a threat against the corner at a It does not work immediately.

Dia.(16): B ① strongly separates W .

Dia.(17): W ③ is the usual follow-up after B ② . B ⑧ ⑩ is an apt use of the double turn technique. W ⑬ is correct.

Dia.(18): If W ⑬ of Dia.(17) is neglected B ① ③ forces W with sente, down to two points. B ③ can also be played at a .

Dia.(19): W ⑨ variation. The sequence through B ⑭ is joseki. B ⑭ is in good form.

Dia.(20): W ① leaves unpleasent future repercussion. B could later play a , W b and B c , to either harass the two W stones on the outside or threaten to play at d which kills the corner. Therefore W ① is wrong, although the immediate gain is greater.

Dia.(21): B ⑩ variation. The emphasis here is on immediate gain rather than outside "influence" for future gain.

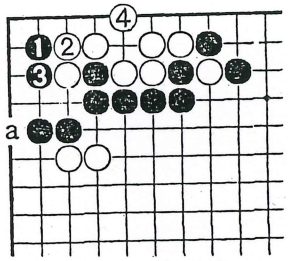
Dia.(22): B ⑧ questionable. B ⑫ is gote.

Dia. (23): W ③ variation is unusual. This choice was made because B's extension to the side (triangle stone) is held back one space.

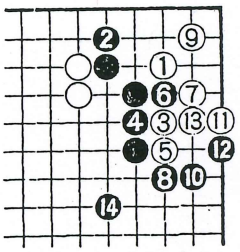
Dia.(24): This situation has the added B and W triangle stones. W ⑤ , B ⑥ , correct. W has no immediate graceful way of saving the two W stones.

Dia.(25): B ② variation is chosen when B 6 turn is intended. W ③ is the correct response against B ② . B ④ is standard play.

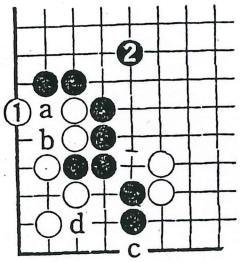
Dia.(26): B ④ ⑥ variation.



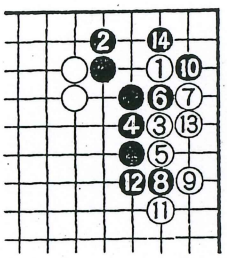
Dia.(18)



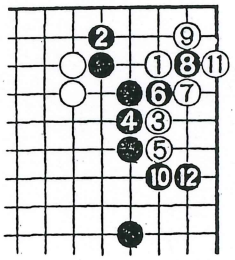
Dia.(19)



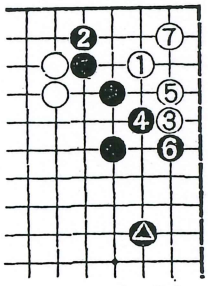
Dia.(20)



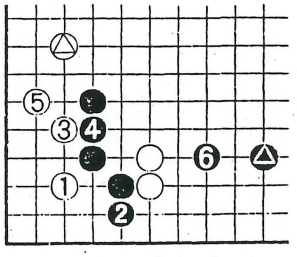
Dia.(21)



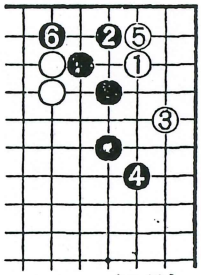
Dia.(22)



Dia.(23)

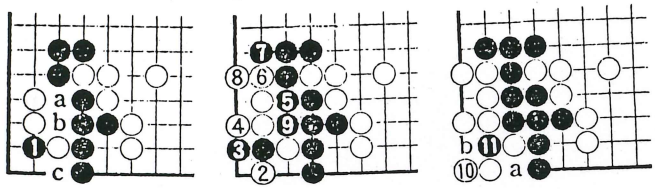


Dia.(24)

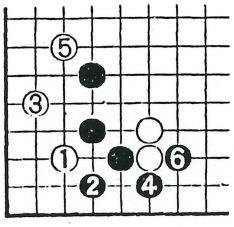


Dia.(25)

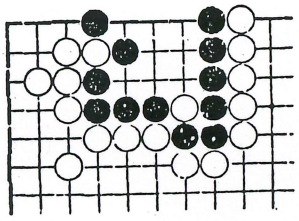
Solution to problem:

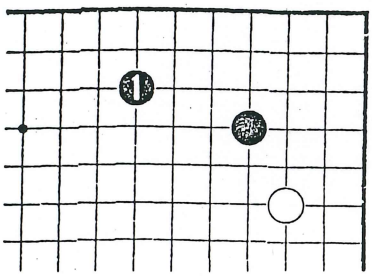


Dia.(26)

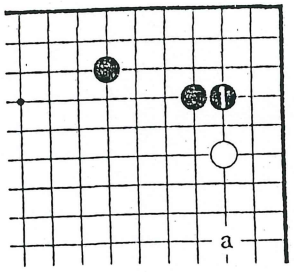


W to play...

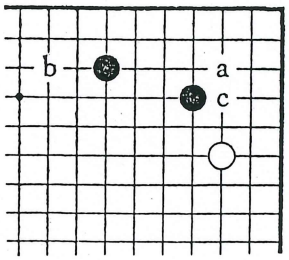




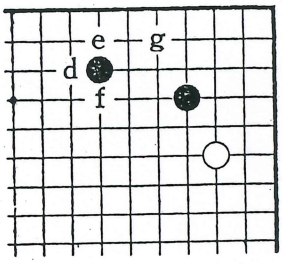
Dia.(1)



Dia.(2)



Dia.(3)



Dia.(4)

The Big Knight's Response

Dia.(1): B① is most widely used in handicap games. Essentially defensive.

Dia.(2): B① logical follow-up. The pincer from the direction of a would be inconsistent with defense.

Dia.(3): The major W's attack are a , b , and c .

Dia.(4): There are several unorthodox attacks like d , e , f and g , which would be taken up in the future.

Dia.(5): Joseki. W① invaision into the 3-3 point is the most direct counter against B's intent to primarily defend the corner. B② is a must. W③ ⑤ sequence is correct. W lives in the corner with sente but B's outside "influence" is made stronger, therefore the exchange is even.

Dia.(6): W① is questionable. B② forces W to run on the second line, which is bad. It is even conceivable for B④ to be strongly played at one intersection left. If B② at W③ it allows W to get back to the trunk line.

Dia.(7): W⑤, variation. W's intent is to tempt B into playing at a .

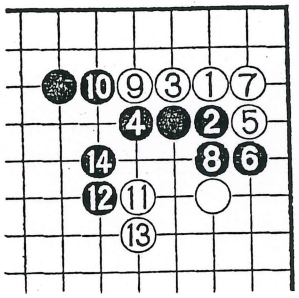
Dia.(8): B①, correct. The end result favors B because, although W has increased its gain in the corner slightly, B has porpotionately doubled its gain in outside strength.

Dia.(9): While B② can not be considered wrong, this leads to complications after a cut at W⑨.

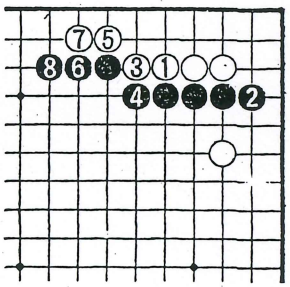
Dia.(10): B④ is weak. After W⑤, the exchange favors W .

Dia.(11): B②, correct. After W③ cut, B④ and ⑥ make both B groups safe while W is left with an unresolved center group.

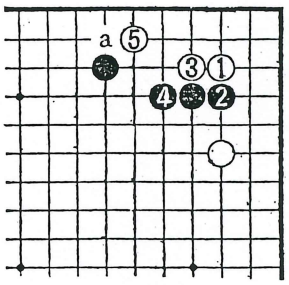
Dia.(12): B② is the correct tesuji or technique. W⑤ is form.



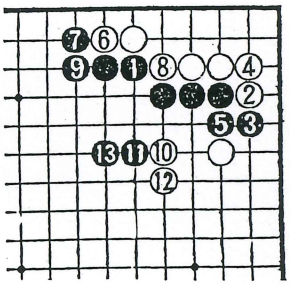
Dia.(5)



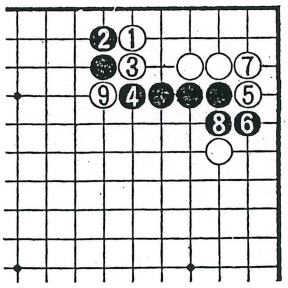
Dia.(6)



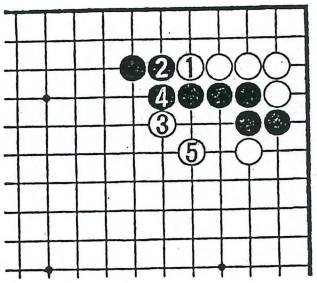
Dia.(7)



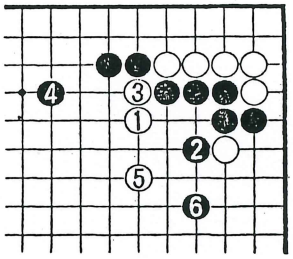
Dia.(8)



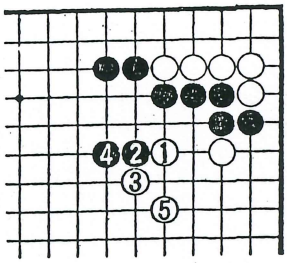
Dia.(9)



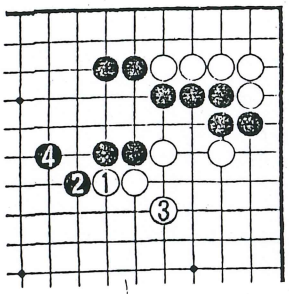
Dia.(10)



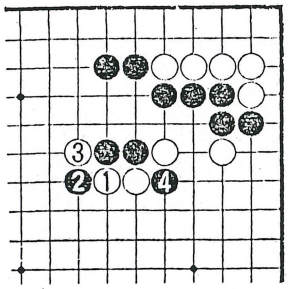
Dia.(11)



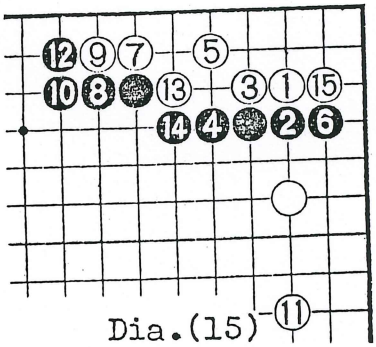
Dia.(12)



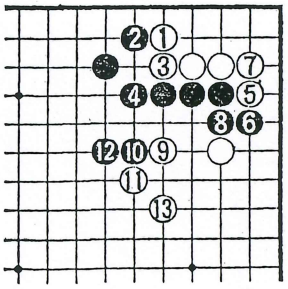
Dia.(13)



Dia.(14)



Dia.(15)



Dia.(16)

Dia.(13): W①③ is played to gain sente. But B's structure is very good.

Dia.(14): W③ is an over play that should be reprimanded by a counter cut at B④. If B prefers a safe line, B② must be restrained to the W③ point.

Dia.(15): Joseki. Although W⑤ is a type of technique, B⑥ is the strongest line and the end result favors B.

Dia.(16): B② response is what W had hoped for. End result favors W.

Dia.(17): W③ response against B② is out of the question. W's corner is structurally poor, therefore bad.

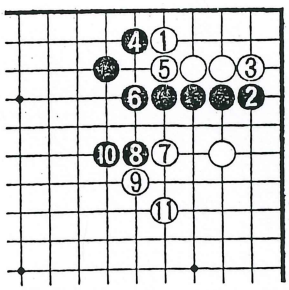
Dia.(18): B① can force the corner into seki (impasse). Therefore W ends up with no points in the corner. W④ is tesuji (key play). If B had played at⑥ instead of⑤, W plays at⑤, giving up two stones and lives.

Dia.(19): B① variation is played to take away W's corner territory. The effectiveness of this choice would depend on the surrounding situation.

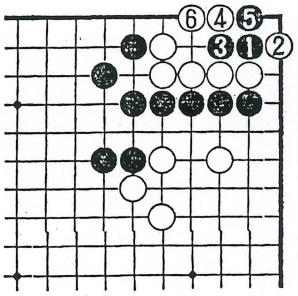
Dia.(20): W③⑤ joseki is not often used. Since W⑦ lacks punch, B can be perfectly happy with the good form at ⑧. As a variation, B④ can be played at a and allow W to connect.

Dia.(21): B① is also a good variation. B⑤ can even consider a. W's② ④ position is low.

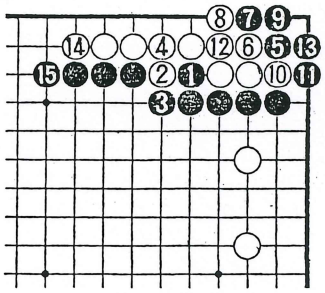
Dia.(22): W① pincer. B② can be considered automatic. For example, to consider B④ instead of B② is utterly wrong. W③ has many choices. B④ now completes the corner.



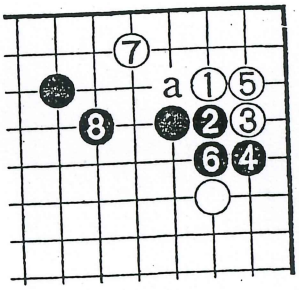
Dia.(17)



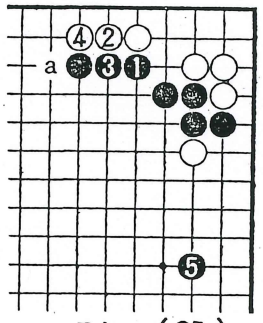
Dia.(18)



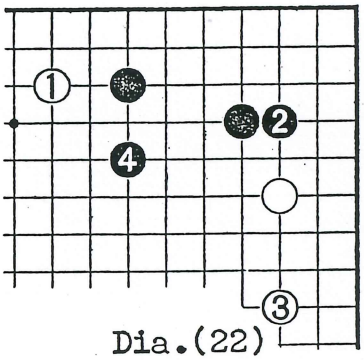
Dia.(19)



Dia.(20)



Dia.(21)



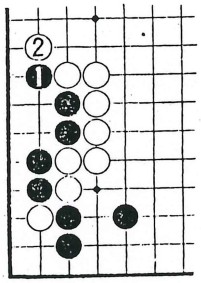
Dia.(22)

Problem (1): After making B①, W② exchange, B leaves the situation. A common fault with beginers. W's best play is.....?

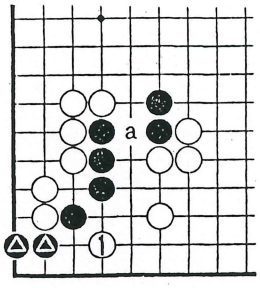
Problem(2): B two stones are threatened to be cut off. There is also the cut at a. What can B do .....?

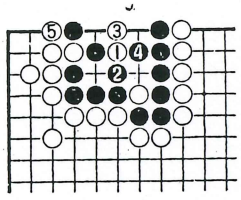
Solution to problem.....

Prob.(1)



Prob.(2)





HONINBO JOWA (White) vs AKABOSHI INTETSU (Black)

"Jowa could see 150 plays ahead" is an expression used for the 12th Honinbo. Jowa's Go represents the ultimate in strength. He defended his position as meijin (champion), as a ruthless strategist and a fighter, both over the Go board and off it.

Jowa became a shodan at the not too unusual age of 16. At 33 he took over the revered family name of Honinbo and became meijin at the age of 43. This was accomplished unsqeamishly through dextrous political maneuvering. His most feared rival Senchi of the House of Yasui, was fortunately, for Jowa, past his prime. His other rival, Inseki of the House of Inouye, finally succeeded in arranging a title match for his prodigy Intetsu. Jowa had twice previously played with Intetsu in informal games and knew that he had an adversary to reckon with. Both games favored Intetsu and both games were left adjourned by Jowa.

In this tragic match game, the 26 years old Intetsu shows little of his reknowned brilliance. After four adjournments, Jowa won. Soon after losing this match, Intetsu threw up blood and died.

W (12) launches the difficult line known "with a hundred variations".

B (23) through B (27) was the most popular variation of that time.

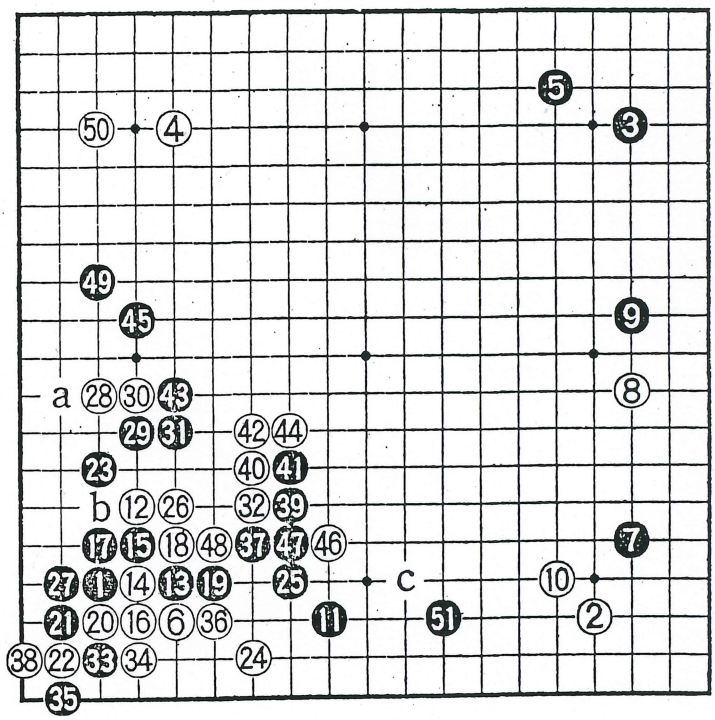
B (33) (35) was a line secretly analyzed by the House of Yasui. Since W (36) at W (38) would mean that B plays at (36) which is good for B , and if W (36) and (38) , B gets to play B (39) (41) favoring B . Jowa had secretly learned about this line of play. But apparently, he felt that the good form at W (38) would off set the disadvantage of allowing B (39) (41) .

W 44 nevertheless, led to B (45) and a trmendous loss. Shuwa recomends the line at a instead of W (44) .

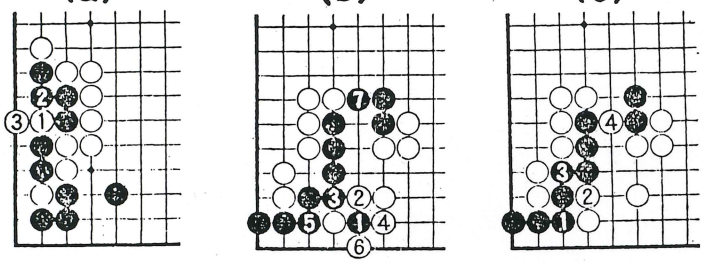
W (48) is necessary before a could be played to either threaten the cut at b or a jump out at B (49) .

B (49) completes the capture. B is definitely ahead at this point.

W (50) at c , attacking the B group may be better, but it is hard to say.



(a) (b) (c)



SOLUTION TO PREVIOUS PROBLEMS:

(a) Since B can not press from either side, W wins.

(b) B (1) is the smart sacrifice play. B manages to connect both weaknesses.

(c) If B simply connects, W (2) (4) kills the large B group.

B(57) is the first error, perhaps made under the psychological pressure. It should have been at a , threatening either b or (58) .

B(59) in exchange for W(60) is questionable because W need not worry about this group of stones any more.

B(61) should play at c , especially since B(61) became less important after B(59) was played.

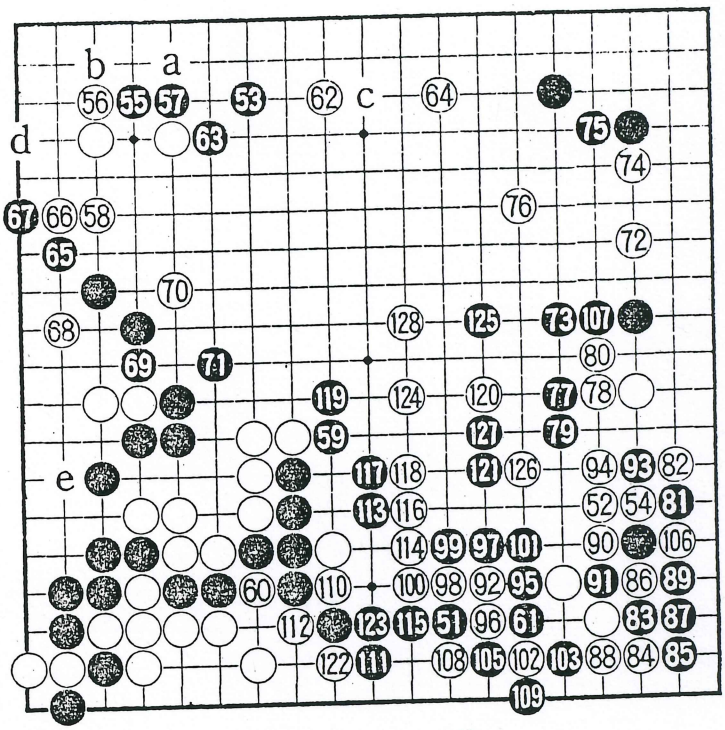
B(65) (67) also dubious. Jumping out at(73) was of immediate importance.

W(68) brilliant! Since W threatens to live by playing at e , B(69) is necessary. W(70) also forces a response. The original B threat at d , is now an end game play.

The tactical fight following W(80) is frightening.

If B had completed the capture at (114) instead of at B(107) , it would still have been a contest.

After W(108)(110) revives this W group, the game is over. W(104) takes ko.



8 STONE HANDICAP GAME

W(1),(3),(5), is a standard W attack against 4 or more handicap stones. B(6) is a valid line of play. The important follow up in this variation is B(8) through (14) and to allow W to sever off the B(6) stone. B now, not only has the center stone pulled out safely, but exerts strong pressure against the W(3)(5) stones. If W plays a instead of W(7) , B plays b , W c , B d , and the exchange favors B .

B(16) correctly fortifies the corner, respecting the strong wall W(7) to(13) .

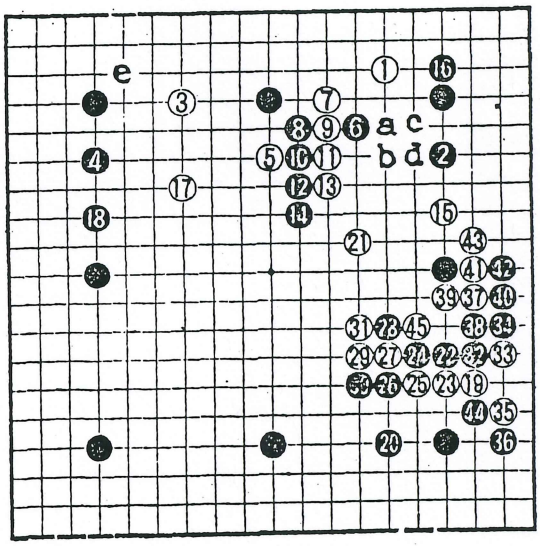
B(18) correct. Notice that B plays on the fourth line, although it seems tempting to play to the right on the fifth line and take a bigger portion of the side.

B(22) initiates a strong line of attack.

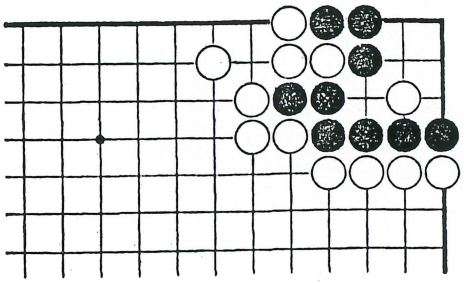
After B(32) , W stones are dead.

W(37) gives B the most difficult time to accomplish the coup de grace against the squirming W stones. B(44) ends it.

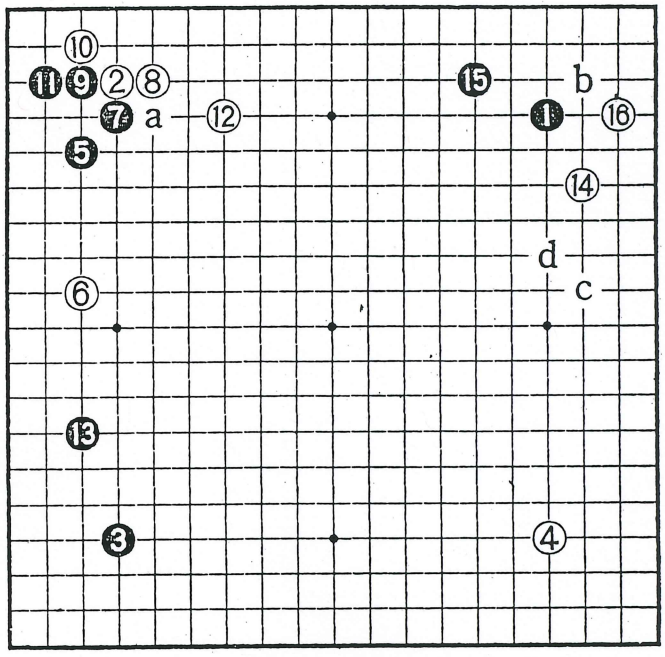
The upper left corner should be followed up by B with a quiet play at e , which establishes the corner and also takes away the base of the W(3) stone.



PROBLEM: B to play and live.



THE 1961 MEIJIN TOURNAMENT: HASHIMOTO (W) vs TAKAGAWA (B) giving 5 points



This tournament was freshly inaugurated this year and is destined to be one of the major tournaments of the year. The title of meijin in the old, classic sense implies not only being the top Go player in strength, but a fine, revered person.

Takagawa, 9th degree, has been the Honinbo title holder for 9 consecutive years. In his late 40's, he is probably in his prime or as he himself puts it, on the down grade. On the other hand, Hashimoto (Shoji, not to be confused with the older 9th degree master Hashimoto, Utaro) is in his 20's and represents the in-coming young masters. He is the youngest of the 9th degree masters. This match offers an excellent contrast in age and style of play. The grand big game of Takagawa against the precision of Hashimoto, the cool technician.

B(1)(3) is called the Cross opening.

B(7) is played to avoid the following sequence: if B(7) played normally at B(9), W(10), B(7) and W turns at B(11).

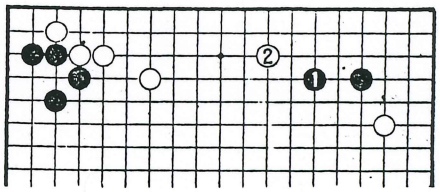
If W(8) chose to play at B(9), B plays at W(8) and this leads to a difficult variation after W cuts at a.

B(13) could also be played left of B(15), the big knight's position.

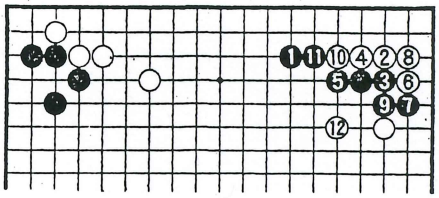
Dia.1: If B(1), W will play a full extension and a pincer at W(2).

Dia.2: If B's response is the big knight's play, W would invade immediately into the corner.

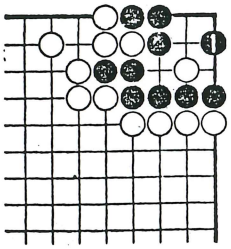
W(16) intends to follow-up at c or d, after B b response.



Dia. 1

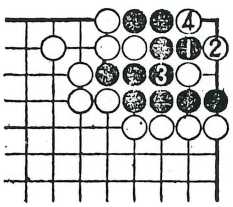


Dia. 2

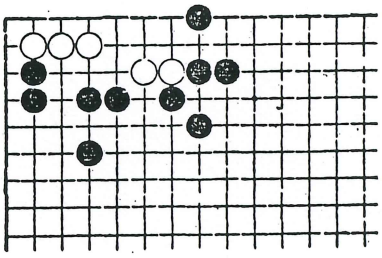


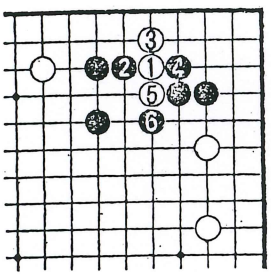
..... B(1) is the correct solution

B(1) leads to a ko fight after W(2).....

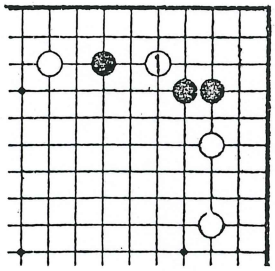


W to play for a ko ...

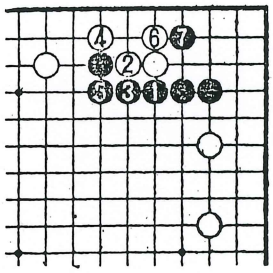




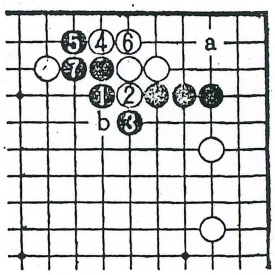
Dia. 23



Dia. 24



Dia. 25



Dia. 26

THE BIG KNIGHT'S RESPONSE (CONTI-)

Dia.23: W(1) is not valid. B(2) is the play that kills the W(1) invaision.

Dia.24: B may leave this situation if B is prepared for W(1).

Dia.25: B(1) is a must. B(3) is a simple, safe line but lacks punch.

Dia.26: B(1), preventing W from connecting, is the strongest line. It has many variation and is complex. W (2) through B(7) is natural. The major choice for W now is either a or b.

Dia.27: If W(1) is chosen, after the play through B(6), it looks good for W. But actually it is not so. B's structure is extremely solid and there is still a play against the W corner.

Dia.28: B(1) is the play. If W(2), B(3) leads into a ko fight for the corner. Even if W(6) takes at a, B(9), W(6), B(7), and it is still a ko.

Dia.29: Therefore, it is likely W (2) will follow B(1). And after B(3), W(4) to live, B can later play a, W b, B c and B has more points than W as far as this corner is concerned.

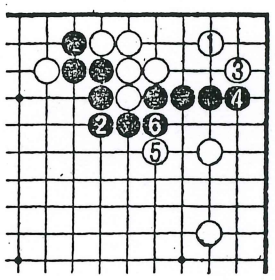
Dia.30: If W cuts at (1), B(2) is good. W is forced to live at (3) and the exchange through B(10) is normal. The B group on the right need no fear as long as there remains the ko threat to kill the W corner group. In fact, the burden falls more heavily on the W(1)(9) stones to find a resolution.

Dia.31: B(2)(4) captures W but this is a poor solution.

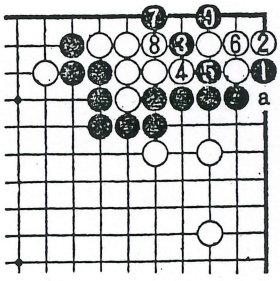
Dia.32: W(1) through (7) sacrifices to gain a tremendous outside wall of influence. W is good.

Dia.33: W(1)(3) line can be played.

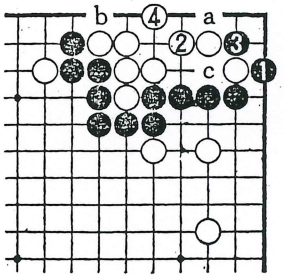
Dia.34: W(2)(4) completes the safety of this group, but B can gain ample satisfaction from this exchange.



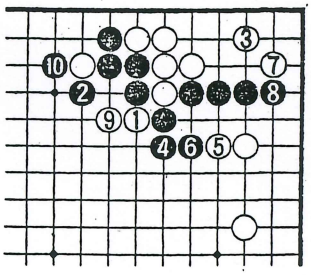
Dia. 27



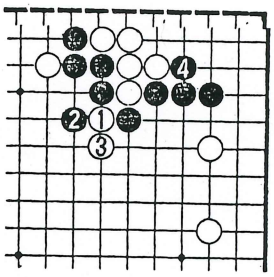
Dia. 28



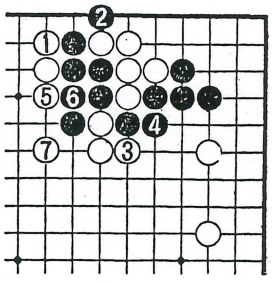
Dia. 29



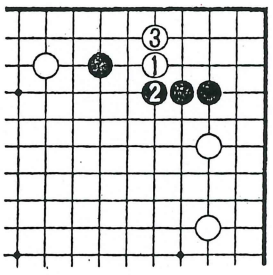
Dia. 30



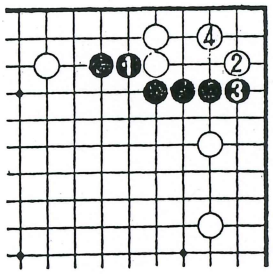
Dia. 31



Dia. 32



Dia. 33



Dia. 34

HASHIMOTO S. (W) vs TAKAGAWA (B)

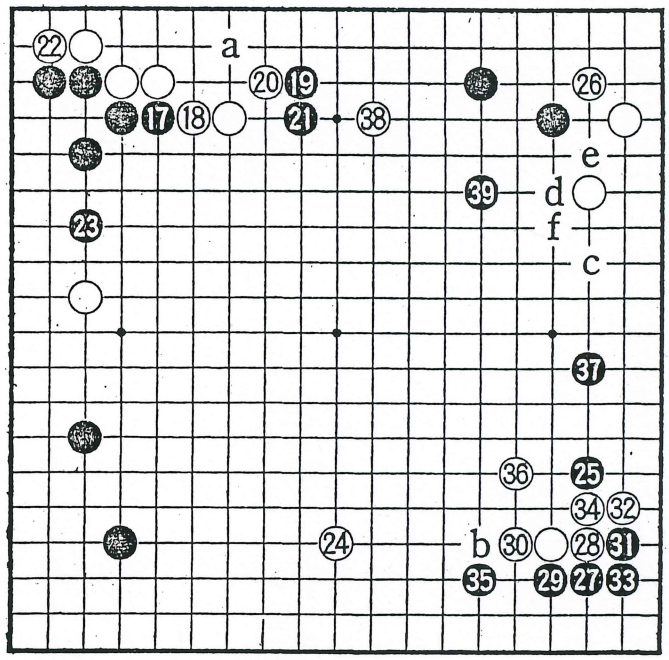
B(17) is played now because in the future W might not respond at (18). It could possibly be at a .

W(20) is a type of play which ordinarily one would be reluctant to play in exchange for B(21).

W(24) is the big play at this time. In addition, if B plays the pincer, as in Dia. 3, it serves to prevent the ladder if B cuts at a .

If W(26) is played in the usual response, at b, B at (31), W at (27), B at (37). Or, after W at b, B at c, W at (26), B at d, W at e, B at f . Or, after W at b, B at c, W at right of B(39), B at left of B(37).

W(36) normally played right of W (36), but that would increase the value of a B's push at b .



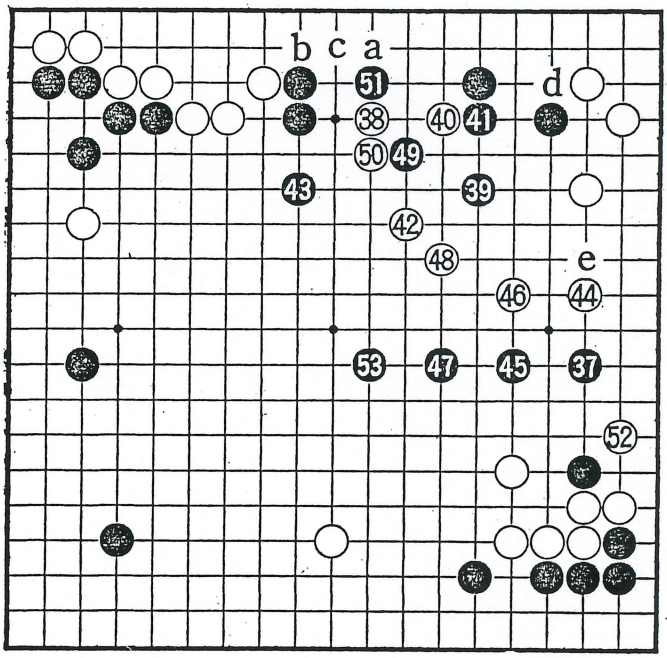
B(39) could have played at a to connect. This play is not only docile, but since it leaves the possibility of W plays at either b or c, the structure is unpleasant.

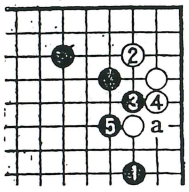
W(40) in exchange for B(41) is a difficult decision because it affects the relationship at d .

B(49)(51) combination is elegant. Dia. 4: If W tries to force a separation by W(1) and (3), B(2)(4) now threatens to either cut off the W group at a or b .

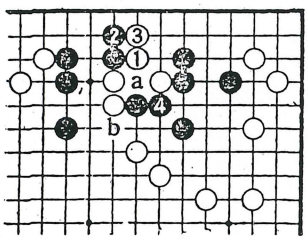
W(52) is the vital point in this structure. If W(52) was played at (53) B plays one point below (52) and lives easily.

B(53) is now necessary.



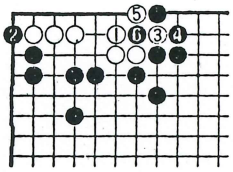


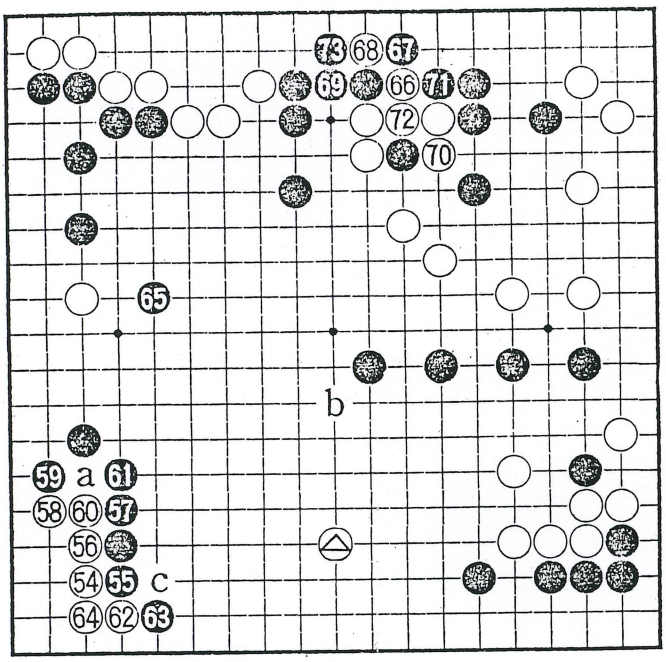
Dia. 3

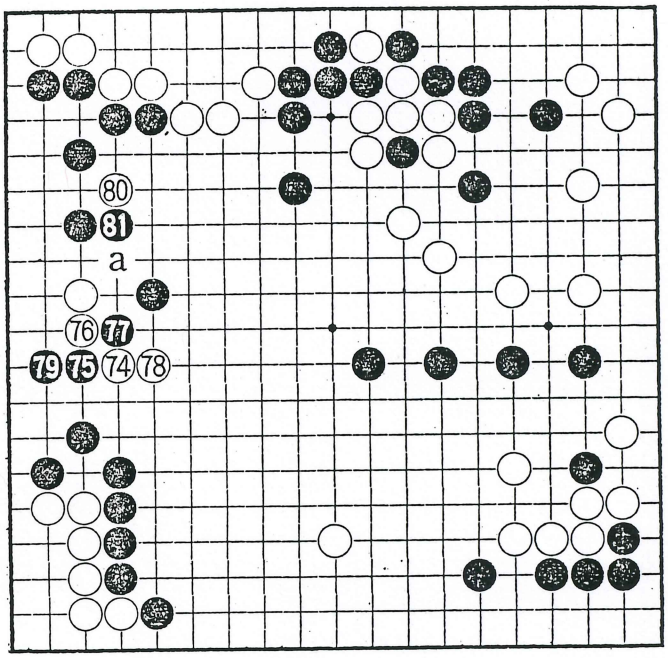


Dia. 4

SOLUTION: W(1) is good. After B(2), W(3)(5)for a ko. If W(1) at B(2), B at left of (5) to kill.







B(57) is ordinarily played as in Dia. 5. But in this case W would strongly fight with a ko at (6)(8). And since the ko threat at W(12)(14) is too big, B(1) is an over play. If B responds to the ko threat at W(12), B can not hope to win the ko fight. If B plays according to Dia. 6, W(2)(4) is very troublesome. B(57) could not be played at (64) because of the W stone at the star point (a triangle marks the stone). B's wall built in the process could not be substantially developed.

B(61) at a would leave a future weakness of a cut at the (61) point.

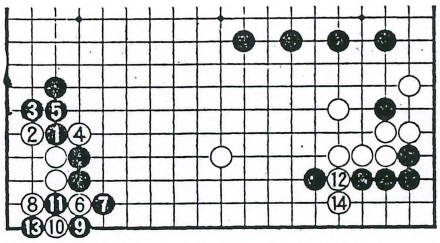
W(66)(68) gains a more solid structure at (70)

W(74) is a necessary attempt to escape because the game is over if B retains all of the side.

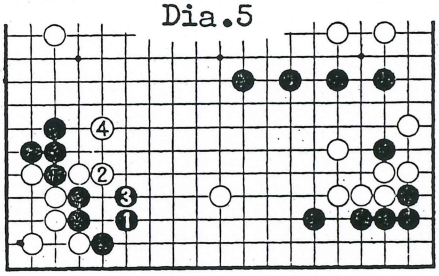
B(75) avoided Dia. 7 because if W lives, it is bad for B.

B(75)(77) was a bad line of play. Dia. 8: B(1) the knight's play was the best. If W(2) is played at a, now B at (2) would be very severe.

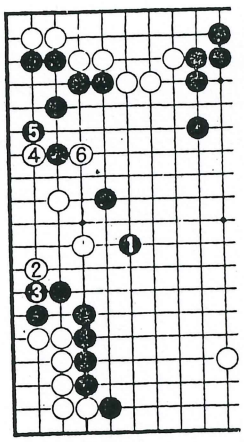
W(80) is an unexpected line of play.



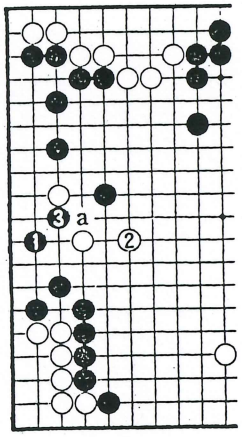
Dia.5



Dia.6

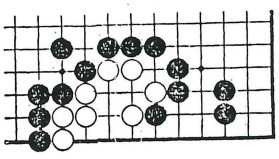


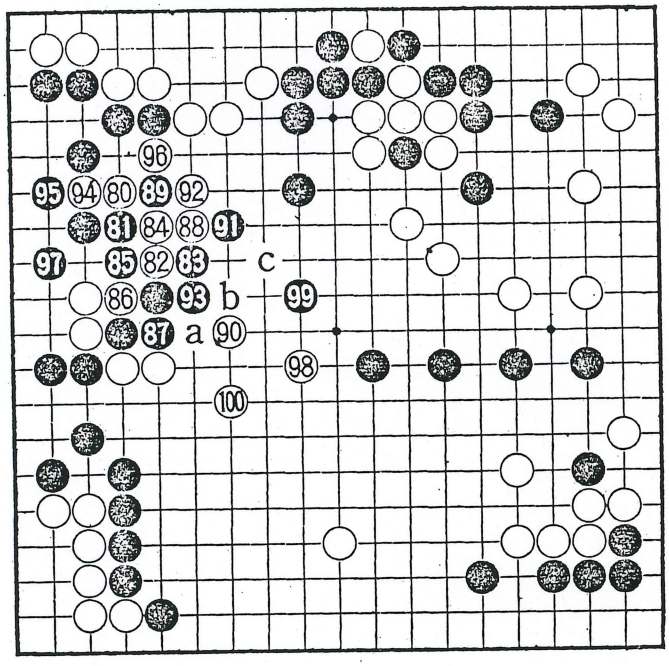
Dia. 7

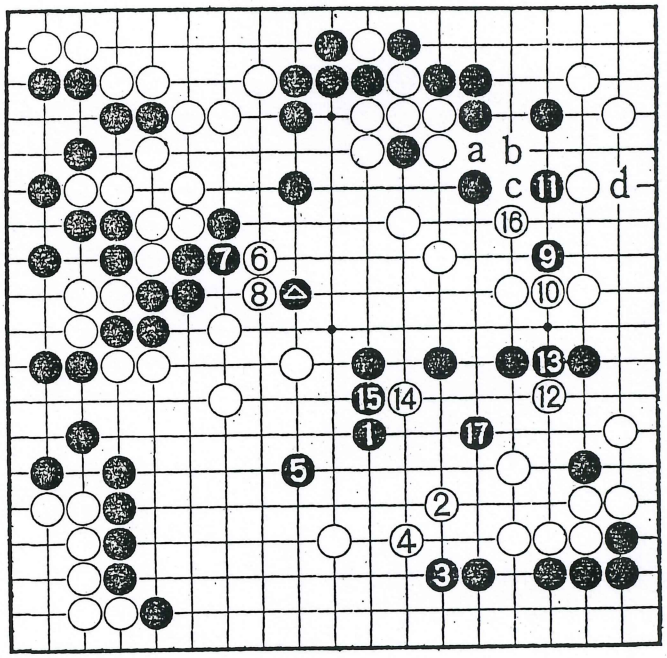


Dia. 8

B to play and ko.....







B(81) at(85)although the form is poor, would have eliminated any play to save the two W stones.

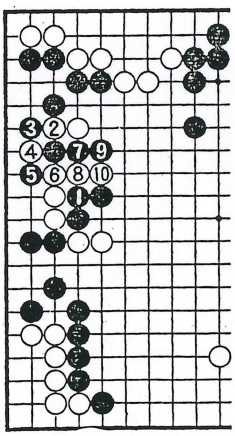
Dia. 9 is the line W threatened with W(80).

Dia. 10: B(1) is good. After B(11), if W a, B b and vice versa.

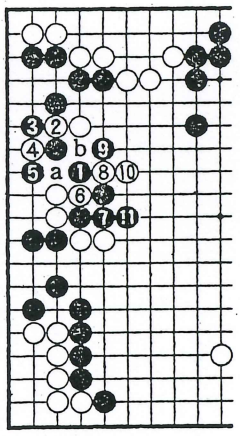
If W(84) cuts at (93), B a, W at (87), B b, W at (86), and this exchange favors B because the one stone capture gives B's structure solidity.

Through B(97), this exchange favors W.

B(99) lacks precision. B at c is correct.



Dia. 9



Dia. 10

* B(101) - B(117)

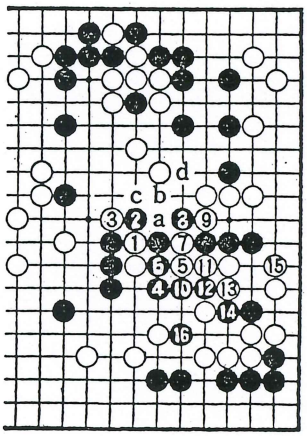
B(1) is forced to defend this group. The situation has been reversed. On the left side B was in the position for attacking.

W(2)(4) strengthens its own group while attacking.

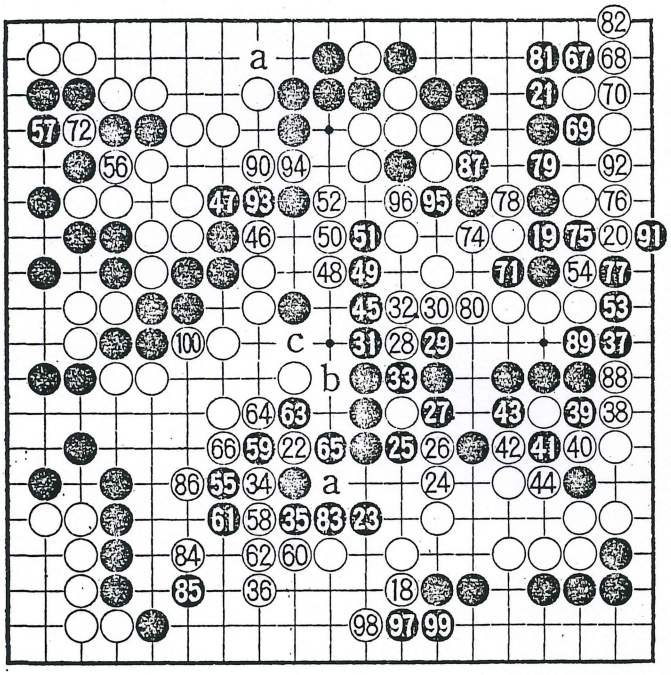
If B(5) was played at (6), W would play at (5). As it turned out B(99) marked by triangle, is clearly bad.

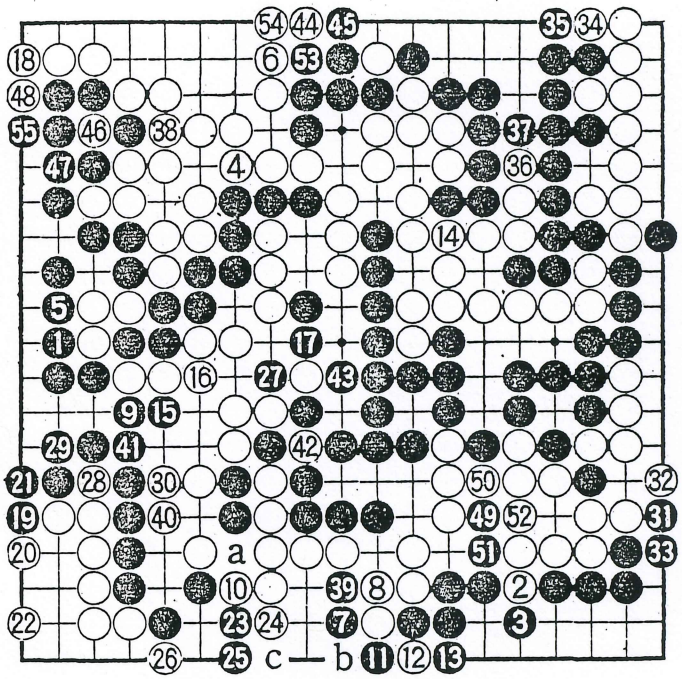
B(9)(11) defends against W a, B b, W c cut, and at the same time threatens a play at d.

W(16) is preparatory to a cut. A direct cut as in Dia. 11 would not work. If W forcibly tries to cut off the three B stones by (5)(7) line of play, B(16) cut-off play would win for B. And if W(3) was played at a, B b, W at (8), B c fill and the play to cut off at d becomes a real threat against W.

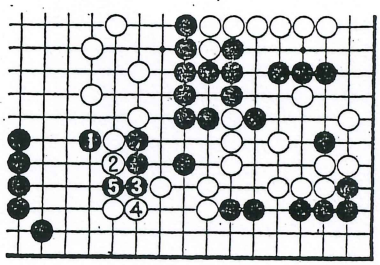


Dia. 11



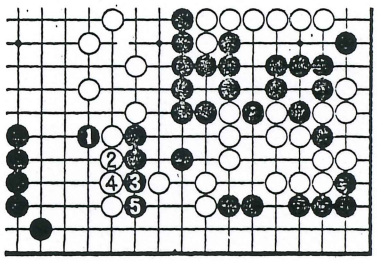


After W(18), the end game begins.
If B(23) at (59), W at a and a cut off.
B(37) was bad. It should be played as in Dia.12.
After W(38) through (44), since this W group is safe, Dia. 13: B(1) does not work. W allows B(5).
B(51) W(52) exchange was also bad for B because now W has a line to connect with a play at (90).
B(83) was slack. Even if W played at (83), B b, W at(22), B at c and lives. B should have played at a (on the upper side), on this and many other chances.
*B(73) takes back one stone.



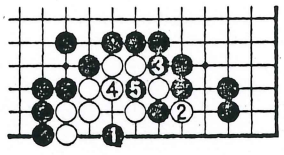
Dia. 12

B(9) should have been at (10), W a, B at (24).
B(13) was hasty. If this was played at b, there would have been a connection later at c .
After W(30) the game is lost for B. If B(27) were played at (30), then jigo or a drawn game.
*W wins by one point!

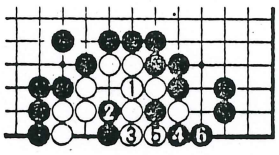


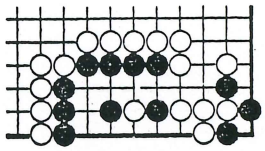
Dia. 13

SOLUTION: B(1) is the key play. B(3) is the proper suji and leads to a ko fight.



W(1) can not fill because B(4) (6) takes away W's two eyes.





W to play & kill

THE BIG KNIGHT'S RESPONSE (conti.)

Dia. 35: B(1) initiates a press that forces the sequence through B(15). W barely lives. The future potential gain for B, on the other hand, with B(13) and (15) gained with sente, is very big. If W(4) is played at W(8), B at (10) is the play.

Dia. 36: In order to prevent W from making a live group in the corner, B(2) is played. This is weak and the gain for B is small. Not only is W(3) big in itself, but W at a is sente end game play.

Dia. 37: W(1) variation. This is also valid but not as severe as the point right of it. In this variation B has the satisfaction that the corner is now completely safe.

Dia. 38: W(3) is not valid. B(4) kills the invading stones.

Dia. 39: W(1) is seldom played because it has a taint of setting up a trap. W(3) is the planned follow up after B(2). B captures at a and B should be able to fight through this situation. But B must be prepared for some difficult tactical fighting.

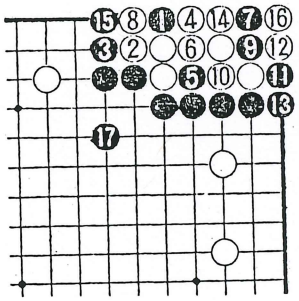
Dia. 40: B(2) is adequate and less complicated. W makes some inroad into the corner but after all the corner was invadable in the first place.

Dia. 41: Against W(3), B(4) is a good sound play. The corner is now completely safe from invasion.

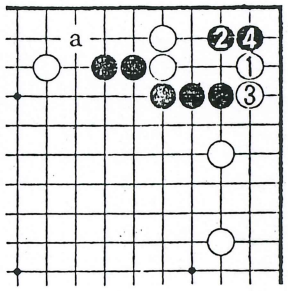
Dia. 42: W(1)(3) variation is played to establish a safe group. Therefore this is played in relation to the nearby environment. For example, a B pincer at a would be a common situation. W(1) through B(10) accomplishes the original aim of making a safe group with sente. B(4) is in form and follows the proverb "extend from one stone in a cross cut situation" B(8) and then followed by (10) is the correct sequence of play.

Dia. 43: W(1) is bad. B gains in the exchange through B(6). The single B stone on the left is safe from severance because of B's counter threat to extend at a.

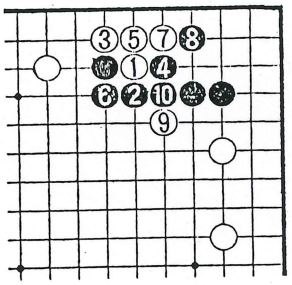
Dia. 44: B may choose to retain the corner by B(1) and (3). The two W stones are definitely captured.



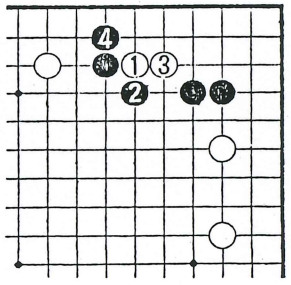
Dia. 35



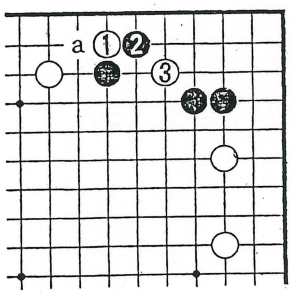
Dia. 36



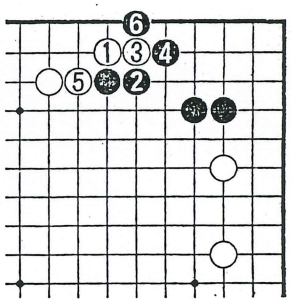
Dia. 37



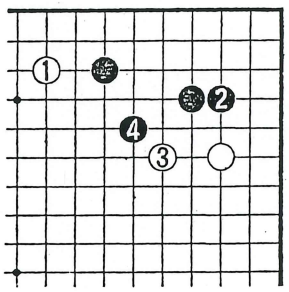
Dia. 38



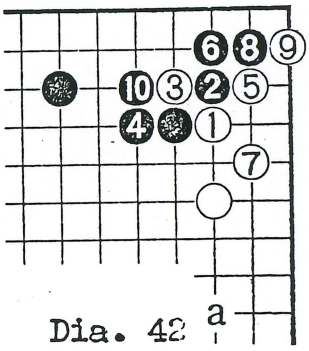
Dia. 39



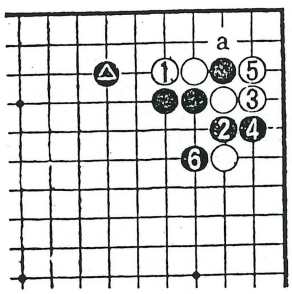
Dia. 40



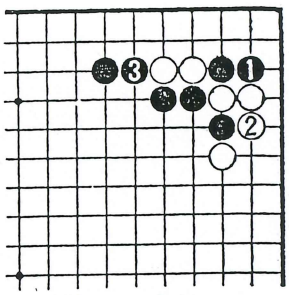
Dia. 41



Dia. 42



Dia. 43



Dia. 44

Dia. 45: B wins after (6). B(6) should not be played at the point left because W pitches at (6) and gets a ko fight.

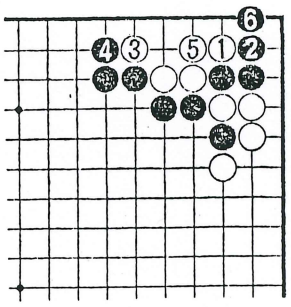
Dia. 46: Against W(1), B(2) wins.

Dia. 47: B(4)(6) seems brutish, but is strong and effective. An important consideration in this variation is the ladder.

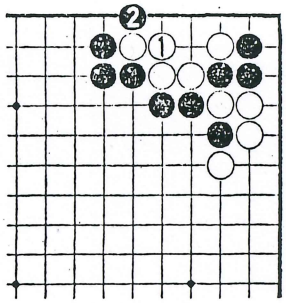
Dia. 48: After W fills (7), the question is whether a captures in a ladder.

Dia. 49 & 50: B(1) is the proper play for B when the ladder is unfavorable. The net result is amply satisfactory for B. Which means that B can play this variation regardless of the ladder situation as long as the proper follow up is played.

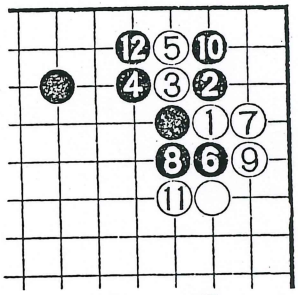
Dia. 51: W(1) is never played against the big knight's response because B(2) eliminates W's threats against this position.



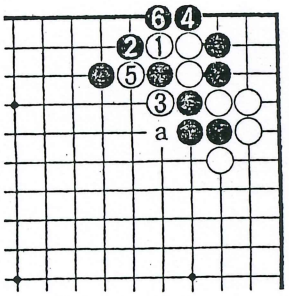
Dia. 45



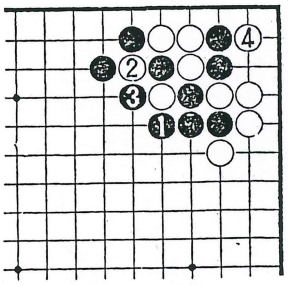
Dia. 46



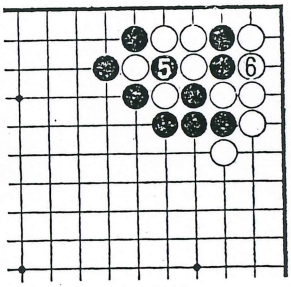
Dia. 47



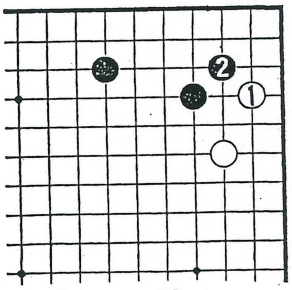
Dia. 48



Dia. 49

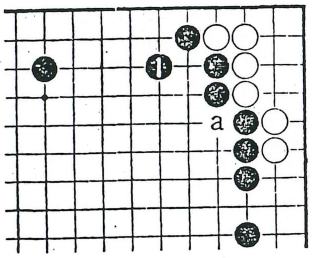


Dia. 50

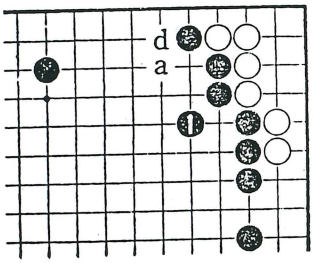


Dia. 51

STUDY OF SUJI OR TECHNIQUES:



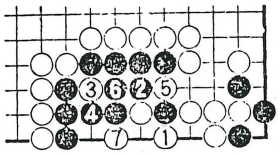
B(1) is correct. If W cuts at a, this stone can be captured by a play at the left of a, W extends, and B binds by a one skip jump below the last B play.

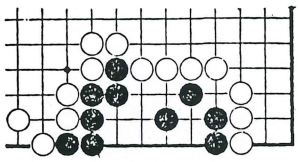


If it is just a matter of joining the stones together, B(1) would do. But this structure leaves W's threats at a and b, and so W could invade this area easily.

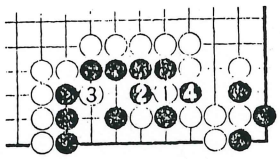
SOLUTION TO PROBLEM IN PREVIOUS LETTER:

W(1) correct .....





W(1) from the top is wrong. B lives after (4) .....



NEW PROBLEM:

W to play and kill...

NO. 13

THE SMALL KNIGHT'S RESPONSE

Dia. 1: In the past, B(2) was considered too defensive. In recent years, the reappraisal is that it is not only good in terms of corner territory but that there are many situations where this play would be most appropiate. W(3)(5) takes a standard even exchange.

Dia. 2: B(2) is a severe counter play. B gains the outside influence and W gains in the corner. This is an even exchange.

Dia. 3: W(1)(3) is a valid technique. B(4) is the full counter play and if W chooses the simple (5)(7) line, the exchange favors B slightly after B(8). If W (5) plays at a, B should turn at b without slacking and without fearing the ko.

Dia. 4: Although W(1) invasion can be made, it is cramped. B(12) protects against the cut at b, and this exchange should be more than satisfactory for B. B (12) could also be played at a.

Dia. 5: Against W(3), B(4) is correct and also completes the corner position.

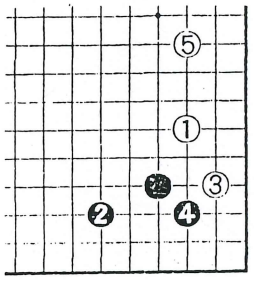
Dia. 6: If W follows up this position with (1), B(2) is the sound response.

Dia. 7: If absolutely necessary and if the ladder is favorable, B can play elsewhere and allow W(1). B(4) is the play to remember.

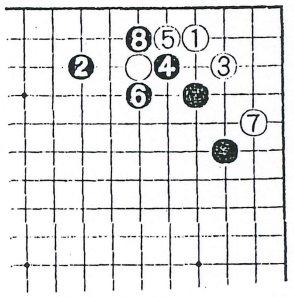
Dia. 8: B(3) is the proper play. The end result is a more or less even exchange. The important ladder consideration will be shown in the next diagram.

Dia. 9: If the ladder favors W, (2)(4) wins for W because B's cut at a would be ineffective against W's capture with ladder by playing at b. On the other hand, if B extends at b or even turn at the point below b, W fills at a and since the two stones in the corner is dead, B gains nothing in the exchange.

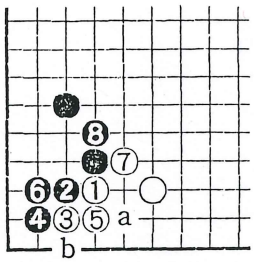
Dia. 10: Taking the knight's corner position by itself, W can approach or invade in a number of ways. W(1)(3)(5) is possible only if W has many ko threats. The distinction of the knights corner position as against the big knight's or the one skip is that the 3-3 invasion can survive only with a ko. Therefore an invaision is most difficult against this position when compared to the others.



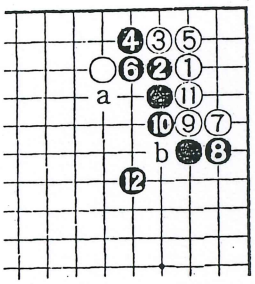
Dia. 1



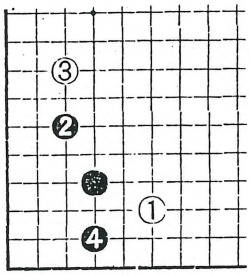
Dia. 2



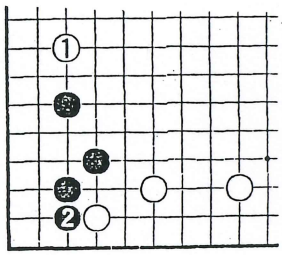
Dia. 3



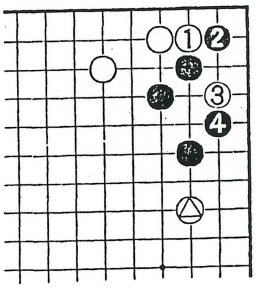
Dia. 4



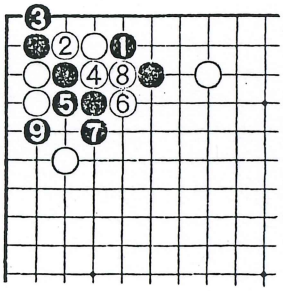
Dia. 5



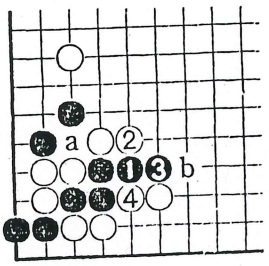
Dia. 6



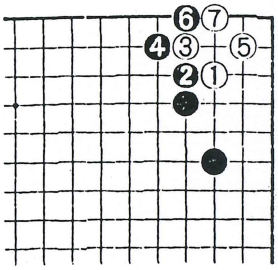
Dia. 7



Dia. 8



Dia. 9



Dia. 10

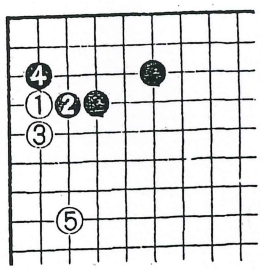
Dia. 11: W(1) is one standard method to approach this corner.

Dia. 12: W(1) is another orthdox play. The sequence through W(9) is joseki. There are many and difficult variations after B(2). In order to avoid this, B(2) could be played at (3).

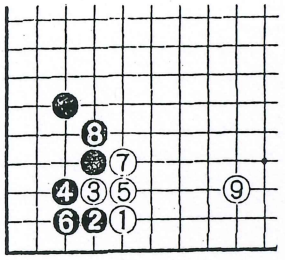
Dia. 13: W(2) can be employed sometimes. B(5) and W(6) both are in form.

Dia. 14: B(2) is the most severe counter against W(1) in the case of the knights position. W is forced to run on the second line in order to live.

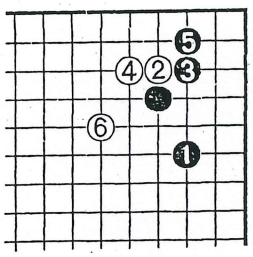
Dia. 15: If W turns with (3), B should press forcefully with B(4). W is forced to live in a small position and gives up the sente to B.



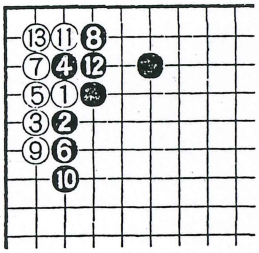
Dia. 11



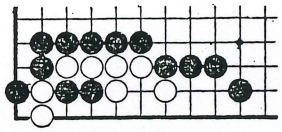
Dia. 12



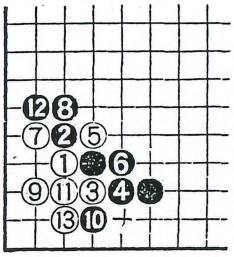
Dia. 13



Dia. 14

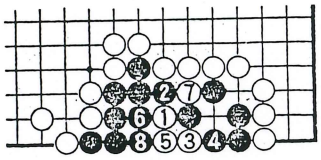


B to play and kill...

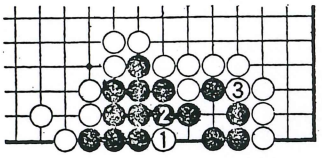


Dia. 15

SOLUTION TO PROBLEM:



Begining with W(1), W(3) is the unusual play that solves the problem.



After B(8), W(1) and (3) leaves B with only one eye.

---

8 STONE HANDICAP GAME

B(2) is one of four standard responses against the W(1) knights approach.

B(4) and (6) are both the standard response against the two skip high and the one skip high respectively.

While the standard response against W(7) is at (13), B(8) is best when a B stone is already on the center side.

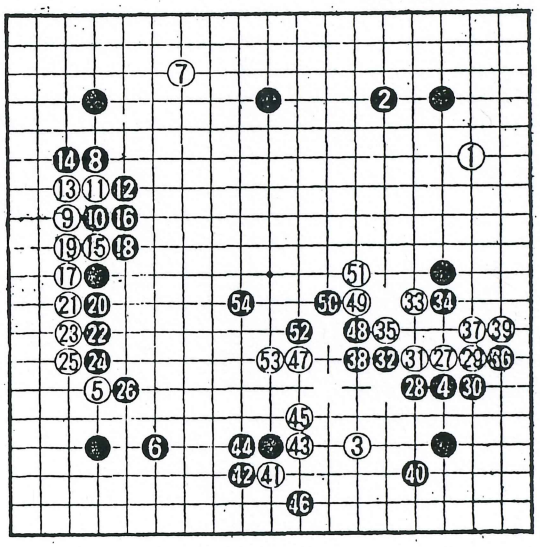
B(10) is the correct play against W (9). B(12)(14) strongly presses against the W group, good.

B(20) through (26) forming a tremendous wall of influence, is very good.

B(28) good choice. If in doubt, this is best over the three other possibilities. B(28) at (31) is the strongest play but the many variations could lead to complexities. B(28) at (29) is the defensive line, while the choice at (30) is the weakest line.

B(40) not only defends the corner but attacks W(3).

B's attack from (46) through (54) is beautifully done. The future of this W group looks dark because it is running into the very strong B wall.



N H K TOURNAMENT: KIDANI (9th) W vs HASHIMOTO U. (9th) B giving 5½ points

The N H K Tournament is played for live radio broadcast. Each player is allowed 25 minutes each with the last minute being reusable if played within 30 seconds. It has been ironic that players who usually require a great deal of time like Fujisawa and Kidani have often won the tournament. This is the semi final match of the 1961 tournament.

The game starts with the cross opening.

W(10) is unusual against the regular two skip pincer. This play is one of the standard responses against the high two skip pincer attack.

W(14) through (20) is a standard joseki when it is desirable to have a clear cut settlement in this area.

B(27), normally played at a , is severe and very competitive.

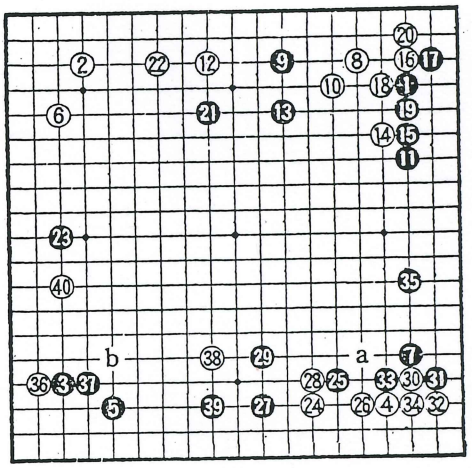
B(29) again takes a maximum position. This is probably due to the fact that B gives W 5½ points at the begining of the game.

W(36) investigates B's response in order to decide what direction to take. If one can employ this type of plays in a timely manner, one can consider oneself at the level of a professional master. A play at b , would also be valid.

B(37) can be played in many ways. The emphasis here is on strengthening the wide position with B(27).

W(38) is a standard play to keep a big position at a minimum with the minimum of risk.

W(40) is an excellent invasion.



B(41) defends and attacks, very good.

B(47) takes an aggressive line of play. The play at b would have been peaceful, while a play at a would be bad because it would only serve to strengthen W's structure.

B(49)(51)(53) succeeds in dividing W's forces.

B(51) also protects against W's play at c .

B(55) through (59) continues the pressure.

W(60) through (66) employs a standard techneque to get out of the lions mouth.

B(67) fills.

B(71) switches the attack on this W group.

W(76) is the marvelous play. The reason for the play at W(72) becomes clear now.

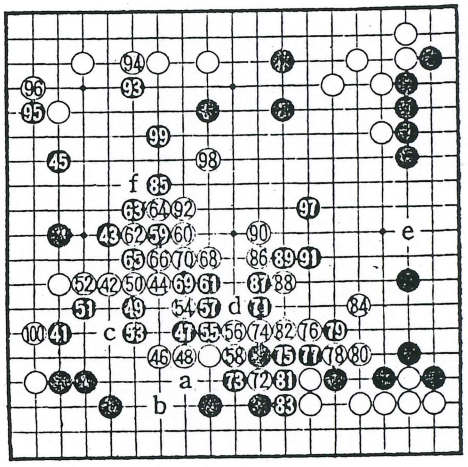
If B(81) is played at (82), W would push through at d .

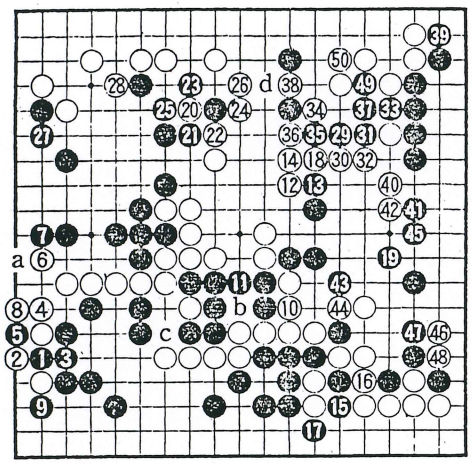
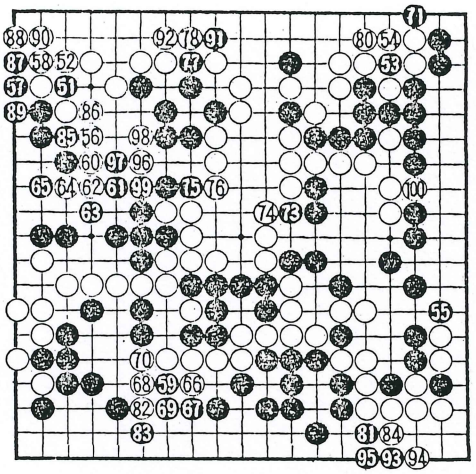
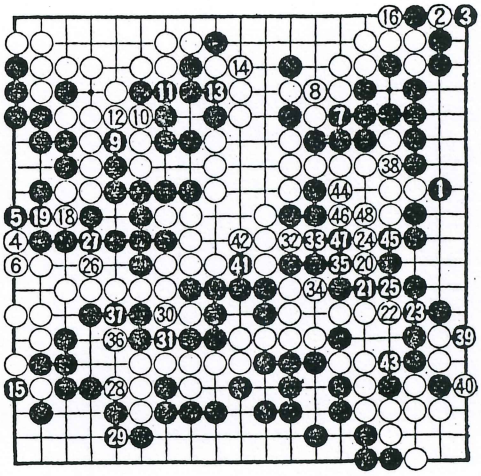
W(84) and B(85) are both equally big.

B(89)(91) protects against an invasion at e, while attacking at the same time.

B(93)(95) also protects B's weakness at f.

At B(99), B's lead seems clear.



B(5)(7) threatens to take away the eye by playing at a.

W(10) is sente. If B(11) is neglected, W plays at (11) and B would not be able to fill at b because W then would capture at c.

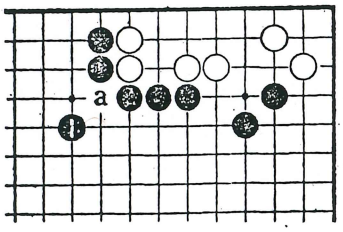
W(12)(14) manages to make the large group safe but B gets around to B (15)(17) and captures W's two stones.

W(20) is a desparate attempt to dispute the game. Cut at d not enough.

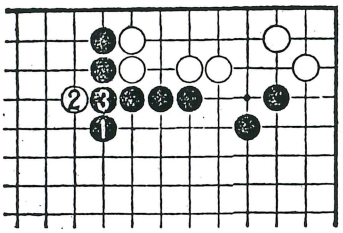
* W(72) & B(79) take ko. B(217) fills. B & W each fill ½ point ko at end.

Judging that B is ahead even if the two B stones were given up, B chooses the line B(21) through W(26). This, unfortunately for B, brought the game to a close contest. At the end of the game, B was found to be left with 6 points on the board. B was declared the winner by ½ point after 5½ points were subtracted. Kidani voiced an opinion that there seems to be an error. The recorded game was replayed several times. Each time W came out the winner by ½ point. After Hashimoto acquieced to the reversal, Kidani, who held W, was declared the winner by ½ point.

SUJI OR TECHNIQUES:

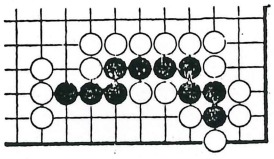


B(1) is called the knight's joining or connecting play. There is a wide variety of situations where this technique could be aptly applied. The simple connection at a is overly sound in this case and by comparison lacks a dynamic quality.

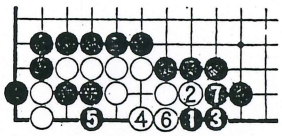


B(1) only invites W(2) and must succumb to the humiliation of answering B(3). As a matter of fact, B(3) directly is better than the B(1).

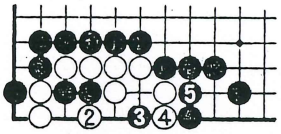
NEW PROBLEM:
B to play and ko.....



SOLUTION TO PROBLEM



B(1) is correct. After B(7), W can not go after the 3 B stones and so it is dead.



If W(2), B(3)(5) captures the two W stones and leaves B with only one eye.

THE TWO SKIP HIGH APPROACH JOSEKI

Dia. 1: W(1), two skip high, is a "light" approach to the corner. This means that there is less pressure against the corner when compared to the other standard approaches. On the other hand, there is an emphasis towards the side, usually with strategic implications. B(2) is the standard reply. W's follow up is at a. B should play at b, if B gets the chance to play first in this corner.

Dia. 2: W(1) is the most frequently played follow up. B(2) is a safe, normal reply. B(4) is the correct response to W(3) draw back play. Although W gets to force the B(6) response to W(5), B gets ample satisfaction in having the corner completely solidified.

Dia. 3: W(3) variation. B(4) is correct. After W(5), B(6) is an important form reply to remember. B should not leave this corner situation and play B(6) elsewhere.

Dia. 4: If W turns at (3), B(4) and the (6) are sound and correct plays. After W connects by playing at (7), B may play immediately at a or play elsewhere. B at b, forcing W at c, should not be hastily played because this exchange loses B's play at d, which is a very severe threat to continue with a push through at c.

Dia. 5: B(2) is a strong play, fully expecting W(3) cut and willing to fight.

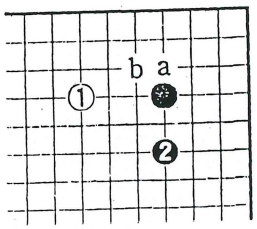
Dia. 6: B(1)(3)(5) is the least complicated variation. W(8) is correct. If played at a, B plays at (8), W at b, B extends c, W at d, B at e, W takes, and...

Dia. 7: Continuing, B pitches (1), W takes (2), B(3) and B wins the semeai by one play.

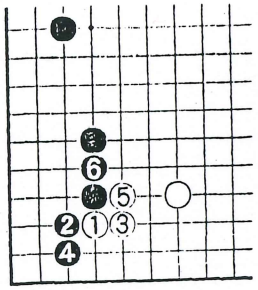
Dia. 8: B(5) is wrong. W(6), B(7) exchange forces B to play with gote at (9). Otherwise, W extends at (9) and captures the corner B(3)(5) stones.

Dia. 9: B(4) variation is also valid. W gains in the corner but after B pushes at (10), B's outside structure becomes very strong. The two W stones are practically immobilized.

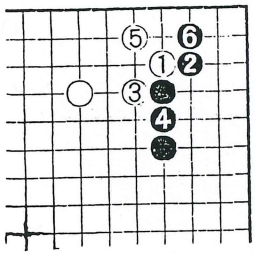
Dia. 10: If W plays (1), B(2) is the good play. W(3)(5) and (7) after B(6) are necessary. Viewing the exchange after B(8) B's gain on the outside more than makes up for W's gain in the corner.



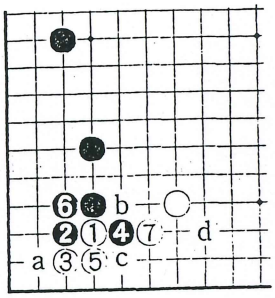
Dia. 1



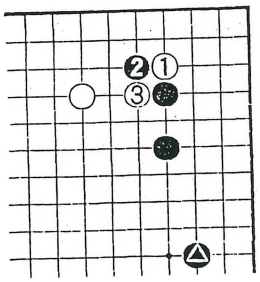
Dia. 2



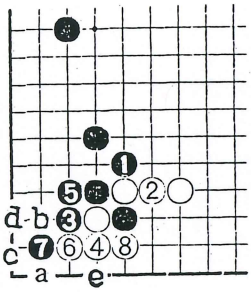
Dia. 3



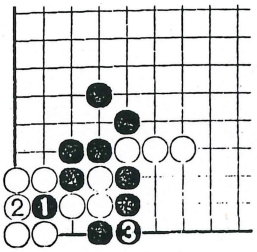
Dia. 4



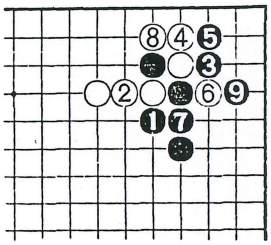
Dia. 5



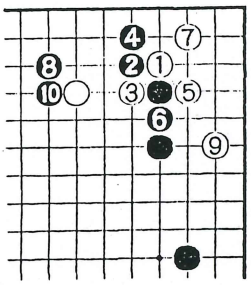
Dia. 6



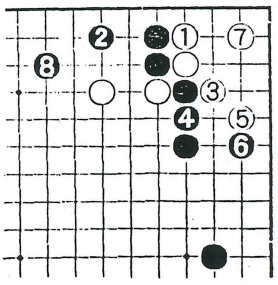
Dia. 7



Dia. 8



Dia. 9



Dia. 10

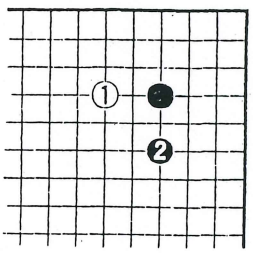
THE ONE SKIP HIGH APPROACH JOSEKI

Dia. 1: W(1), the one skip high, is chosen when it is important to maintain a high position. In terms of pressure against the corner this approach is inferior to the knight's play. B(2) is the standard response.

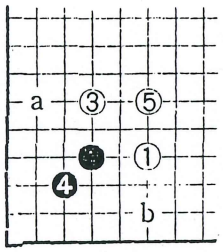
Dia. 2: After W(1), if B plays elsewhere, W(3) double approach is considered the severest. B(4) is prudent, in order to make this group safe immediately. After W (5), since B can get to play either a or b, this group is in no danger of being killed.

Dia. 3: B(1) choice is also valid. W(2) is the vital point. B(3) may be played at (4) and the choice of which side to play would depend on each specific situation. B(7) gets the one W stone in exchange for losing the corner.

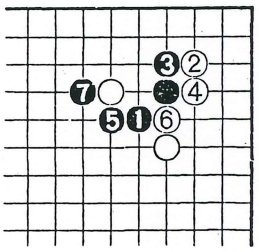
Dia. 4: Even after allowing W(1), the third play in this corner, the sequence through B(10) allows B to escape.



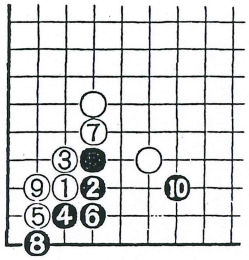
Dia. 1



Dia. 2

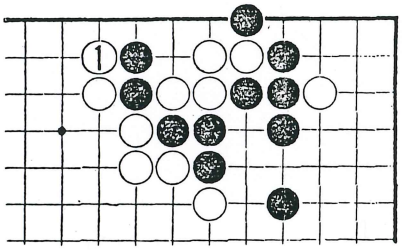


Dia. 3

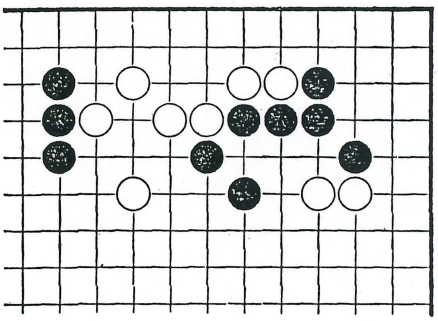


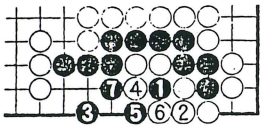
Dia. 4

SUJI OR TECHNIQUES:
B to play. Find the best way to capture the four W stones.



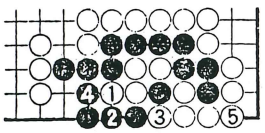
B to play. What is the play to take away the base of the upper W group?



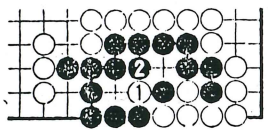


SOLUTION TO PROBLEM IN THE GO LETTER NO.15

B(1) and then B(3) is the sujii. The result is a ko fight.

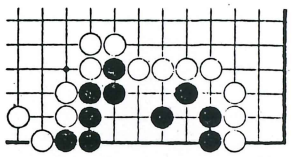


If W(1) extends out, B(2) through (6) capture leads to the nex diagram below-

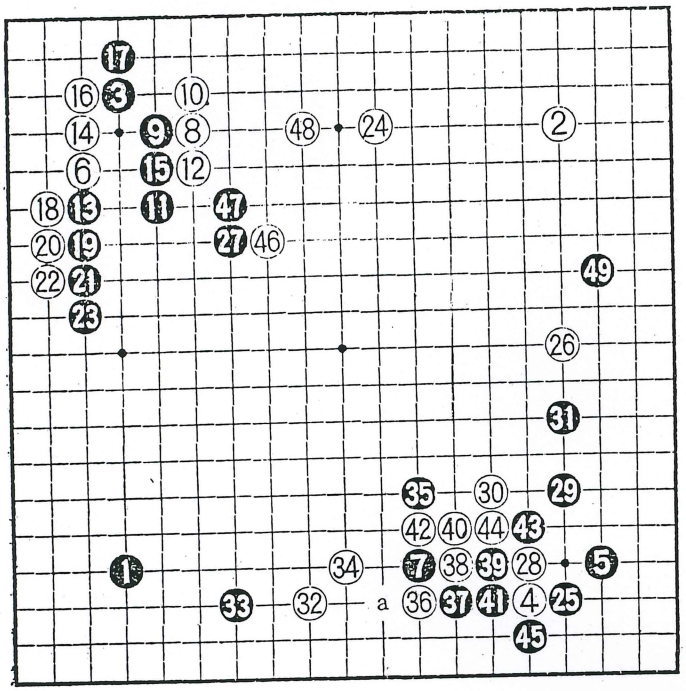


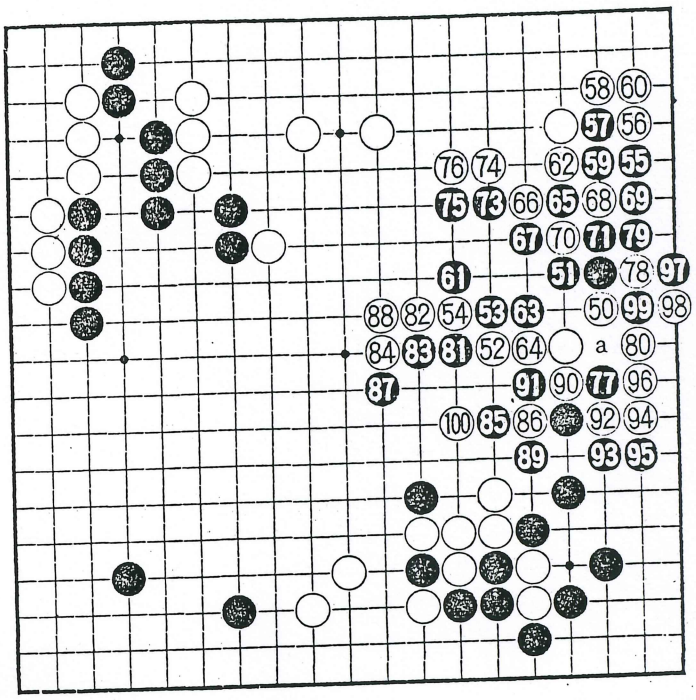
and if W plays (1), B(2) still makes it a ko.

NEW PROBLEM:
W to play and kill...



THE GO LETTER NO.16





1962 HONINBO CHALLENGERS ELIMINATION TOURNAMENT
ITO (5th degree) W vs HISAI (6th degree) B giving 4½ points

Ito is one of the few lady professionals. Her style of play is noted for its fierce combativeness. Hisai is a promising young master.

B(9) through (23) is a regular joseki. B(16) is played at (18) in the standard sequence of play. B(21) may be played at (23). It is difficult to say which would be the prefered line of play.

B(27) is called for after W(26). If W had played at (27), B would play in the direction of (26) to conteract this huge growing potential. Needless to say, if B(27) were played at (28), W would have played at (27).

W(30) is generally played at (44). Therefore B had a chance to play at (37), attacking this slightly extended structure.

W(32) is a very strong play, leading to the first difficult skirmish.

B(39) could have chosen a, W at (42) and the outcome is too difficult to predict or judge. The exchange through B(45) is a more of less even exchange of B's corner gain against W's outside "influence".

W(46) B(47). The merit of this exchange on the part of W is questionable.

W(50)(52) is a severe attacking technique. The orthodox method is to either play at (63) or to extend from the corner to (68).

B(55) - (59) is a preparation to turn strongly at B(61).

W(62) is a powerful push. But after W(66) through B(75), this B group is now near safe and therefore able to begin attacking at B(77).

*B(72) fill.

B(81) should have played at (97) to see what W would do. Because of this hesitation, it hampered later plays considerably.

B(85) is not a complete enclosure as yet.

B(91) was a misjudgement. After W(92), B thought he could take W's eyes by playing at (94). B(91) should fill at (92).

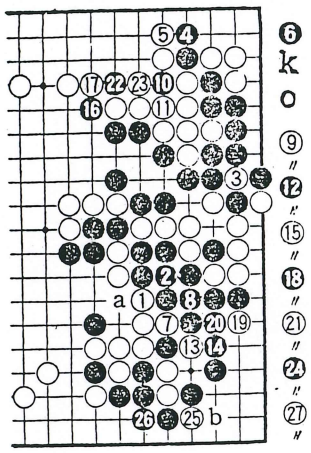
B(97). Now W would definitely answer by ko at (98).

W(100) key point. The fault of not playing (97) earlier becomes apparent.

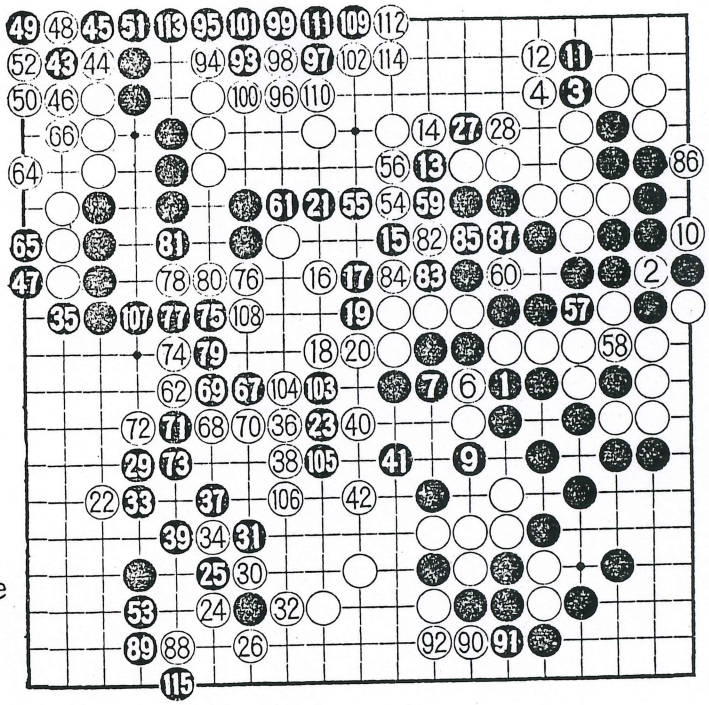
B(1) begins the ko fight that may sway the outcome of the game.

B(5) takes the ko.

W(8) takes the ko. This was perhaps questionable. W(8) should have followed Dia. 1 below.



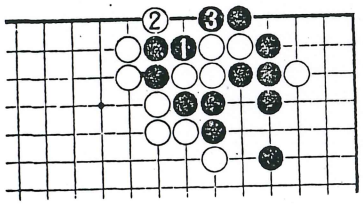
Dia. 1:
W(1) forcing B(2). The big difference is if B(4) takes at a, W(7) would become effective. B would probably fight on with (4) and the W ko threats involving extending at b is so difficult, the end result can not be analyzed.



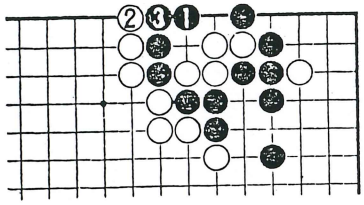
W(16) against B(15) was questionable. As a result B(17) through (21) group is now safely connected. Although W concedes after B(215), it was a close and precarious win for B.

B(63) fills.

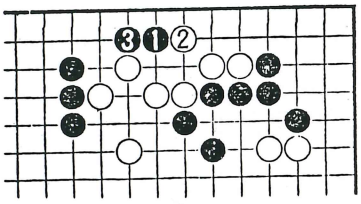
ANSWERS TO SUJI PROBLEMS IN GO LETTER NO. 16



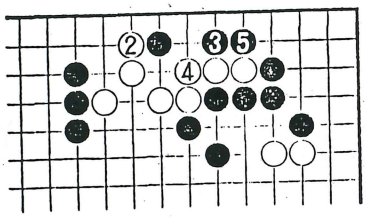
Wrong. This looks like the obvious plays but they are careless plays.



B(1) is the correct suji. After B(3) this gains B clearly two more points than the above diagram.

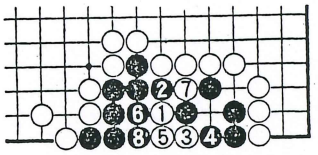


B(1) is correct and a very severe suji. If W(2), B(3) gains in points while taking away W's eye structure.

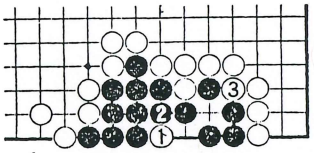


If W(2), B(3) is the related suji. W(4) can not play at (5) because B cuts at (4) and wins.

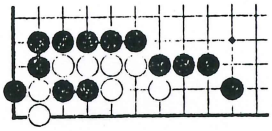
SOLUTION TO PROBLEM:



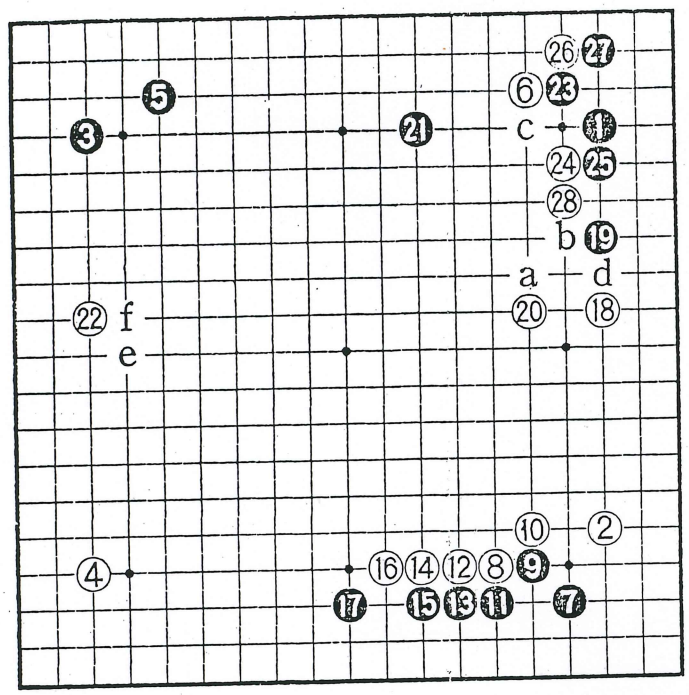
W(1) and the easy to overlook play at (3) is the correct play.

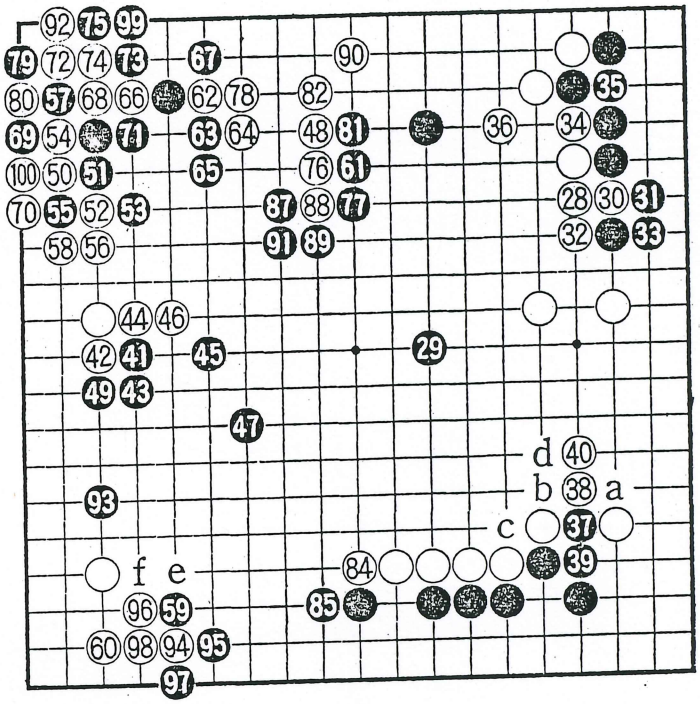


NEW PROBLEM:
B to play and kill...



GO LETTER NO. 17





1962 HONINBO CHALLENGERS ELIMENATION TOURNAMENT
KAGIHARA (7th degree) W vs RIN (6th degree) B - giving 4½ points.

Kagihara has a style of play that is called the "filing away" attack. His strong point is in tactics. In analysis, Kagihara is one of the few masters who would unflinchingly commit himself by clearly label exchanges as good, bad or even. Rin, a young Chinese master, trained at the Japanese Go Academy, came originally from Formosa. This talented young man, whose rapid rise in rank indicating a promising future, is herald as the new Go Sei Gen.

B(9) through (17) is a joseki variation.

B(19) questionable. W(20) is too ideal in relation to the strong W wall. B(19) should be at a. If W plays at b, B at c. If W presses at (24), B plays at d. Although the follow up is very difficult, B's structure is valid.

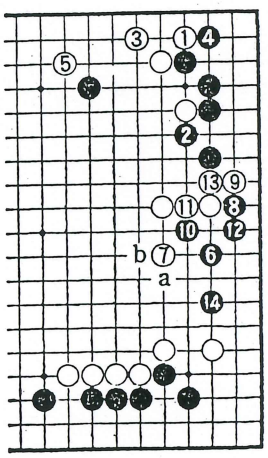
B(21) should be at e, the big spot over the whole board.

W(22) should be up at f to maintain a balanced relation with the outside "influence" on the right side of the board.

B(27) is weak. The correct play is at (28).

Dia. 1: B(2) is the full play. W through (5) is a stylish resolution, but B(6) invasion is the severe threat hidden in the B(2) play. Against W(7), B(8) can also choose simply to play at a, forcing b and then playing at (14).

Dia. 1:



B(29) good intuitive point of play.

W(30) should simply push at (32).

W(40) looks odd and lacks firmness towards the corner, but it was played to avoid: W(40) at a, B b, W c, and B d.

B(41) through (47) is a standard maneuver to lightly diminish W's huge potential territory.

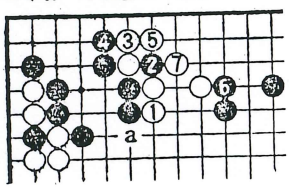
(continued from the front page)

W(50) is played to avoid B's attack against this group with either (52) or (56), although W(50) at e is tempting.

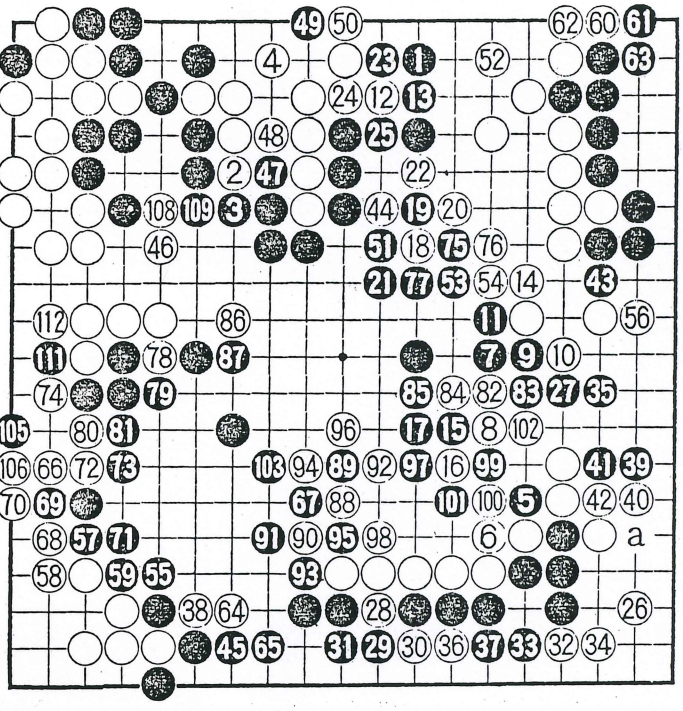
B(51) is played in order to get sente and play (59). If B had answered at (54), W would have left the situation to play at e.

W(60) was chosen to avoid the following sequence: W(60) at (96), B at e, W at (94) and B at f.

W(66) is an over play. W should follow Dia. 2.

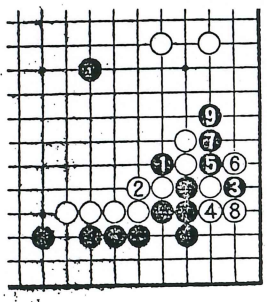


Dia. 2: The sequence through W(7) is not bad for W. If B(2) is played at (3), W at (2), B at (4) and W at a.



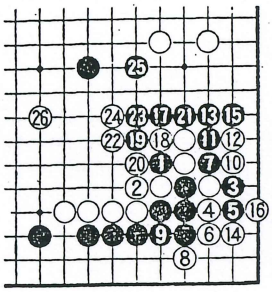
B(75) threatens a ko fight in the corner, but the ordinary press at (76) would have been better.

B(83) takes ko at (57). W(86) same.



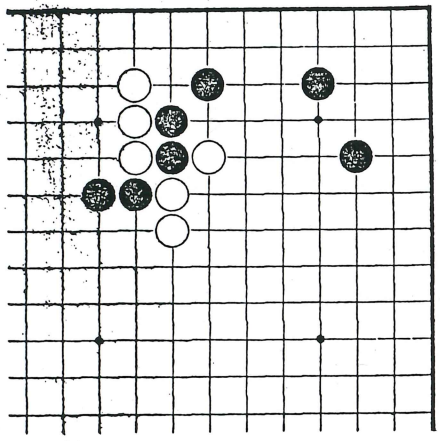
Dia. 3

B(7) is slack. B should play at a and fight. Dia. 3 & 4 are two possible variations. W(8) and (26) decides the game in W's favor. W(104), B(107), W(110) take ko. After W(212), B concedes.

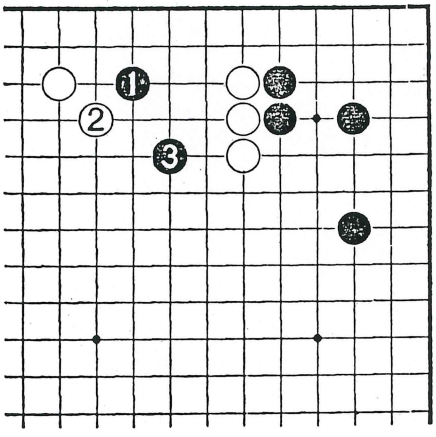


Dia. 4

PROBLEMS ON SUJI OR TECHNIQUE:

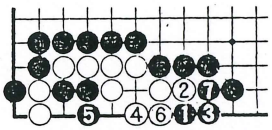


W to play, connects by capturing two of the W stones.

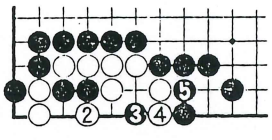


W to play. Simply capturing the B(1) stone is not enough.

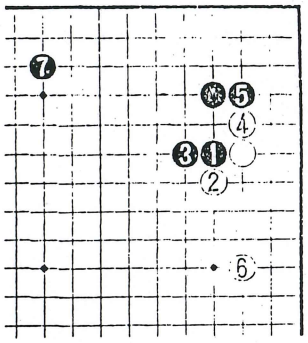
SOLUTION TO PROBLEM IN GO LETTER NO. 17



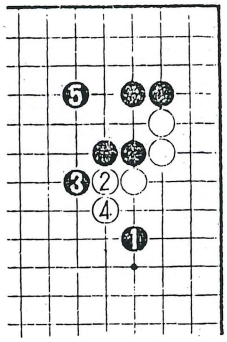
B(1) correct. After B(7), W can not play from eithside therefore loses.



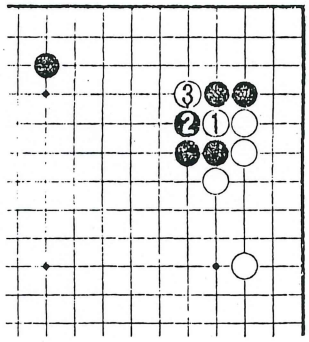
If W(2), B(3)(5) captures the two W stones. W is left with only one eye.



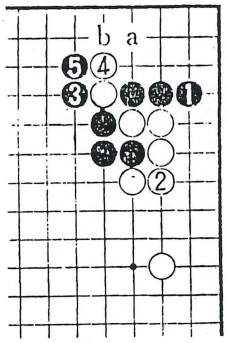
Dia. 1



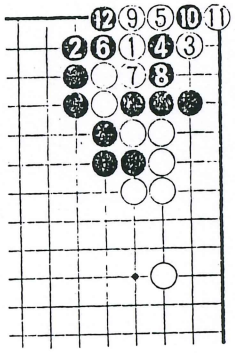
Dia. 2



Dia. 3



Dia. 4



Dia. 5

THE LAY-ON JOSEKI

Dia. 1: B(1) is essentially a defensive play. B(1)(3) variation is only recommended for six or more handicap games. If W plays widely at (6), B(7) is correct.

Dia. 2: If W neglects to reenforce this position, B(1) is the key attacking point. The constant awareness and protection of one's weakness is very important. B(5) is an excellent example.

Dia. 3: W(1) play is not valid.

Dia. 4: B(1) is the key play to remember. If W(2) protects against the cut, B presses (3)(5). W now continues a or b.

Dia. 5: If W(1), B(2)(4) is correct. B captures W easily through B(12).

Dia. 6: If W(1)(3), B should simply capture the two W stones and allow W(5) to live in the corner with a small group. If B(4) at (5), W plays at (4) for a ko fight.

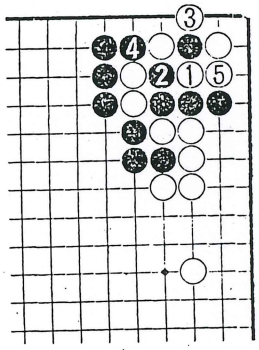
Dia. 7: If W(1), B(4)-(6) is important because this forms one eye.

Dia. 8: If W(9)(11), B wins with (12).

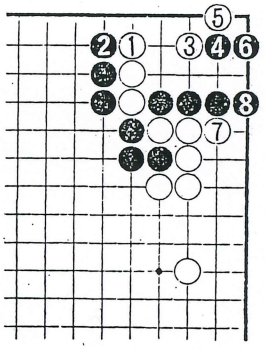
Dia. 9: To complete the analysis of this position, it is necessary to investigate W(2) variation. B(3)-(7) sequence is important before playing at B(9).

Dia. 10: There is no danger in playing B(1)(3). In this case, B(5)(7) is good. After B(13), W is unable to save the crucial 5 stones. If W(8) is played at (9), B wins by playing at (12) and creating 1 eye.

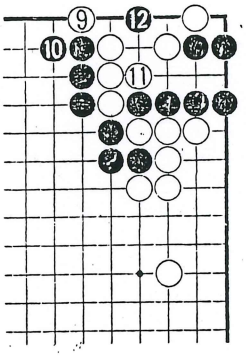
Dia. 11: W(1) invasion is often played. B(2)-(10) is an example of a good sequence of plays.



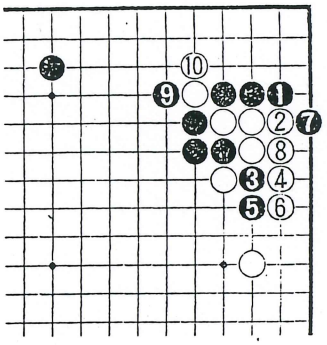
Dia. 6



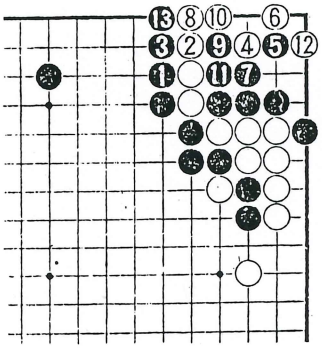
Dia. 7



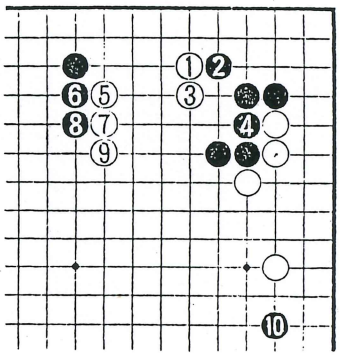
Dia. 8



Dia. 9



Dia. 10



Dia. 11

Dia. 12: Against W(1), B(2) is the correct form. If W continues with W (3), B(4)-(6), preparatory exchanges before cutting through at B(10), are the excellent series of plays.

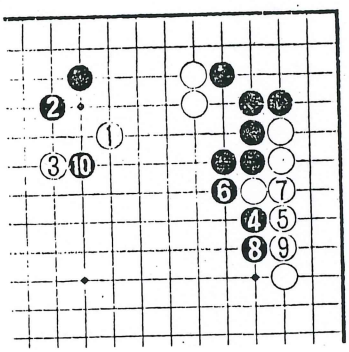
Dia. 13: W(3) variation.

Dia. 14: B(4) is correct. Although W(5) is in correct form locally, B(6) attacks with a broad, outside motion. B(10)-(14) is the excellent counter against the W(9) pinch play. Notice that after B(16), not only is the four W stones on the left under pressure but even the threat at a is now non existant.

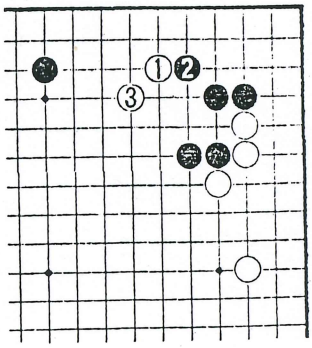
Dia. 15: If W(6) makes a tight defense, B should also restrict its play to (7) and protect its own weakness.

Dia. 16: W(1) is the standard attack against this position. B(2) is the severest counter attack. If W enters (3)-(7) ...

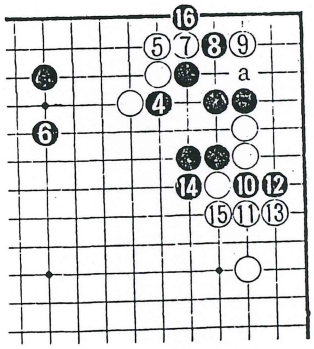
Dia. 17: B(8)(10), although a blunt technique, creates a tremendous outside "influence" after B(16).



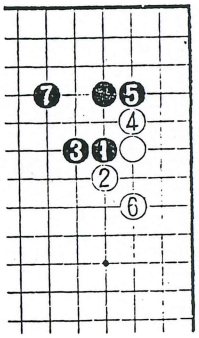
Dia. 12



Dia. 13

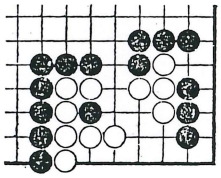


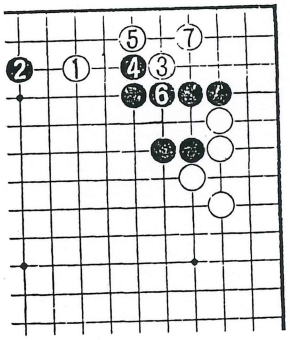
Dia. 14



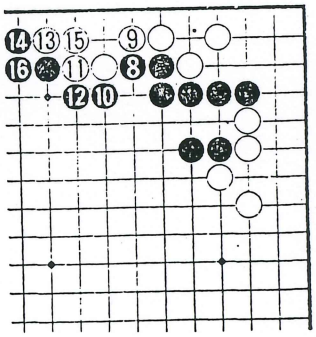
Dia. 15

NEW PROBLEM: B to play and ko ...



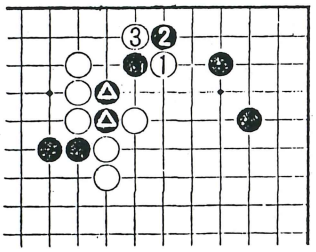


Dia. 16

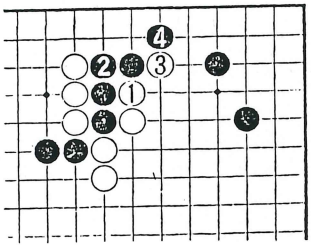


Dia. 17

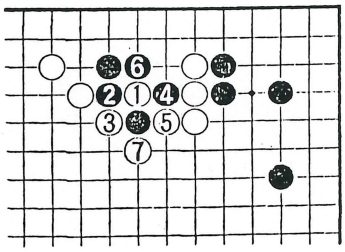
ANSWERS TO PROBLEMS ON SUJI OR TECHNIQUES:



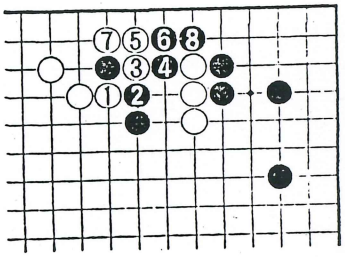
W(1) key play. After W(3), B can't save the key 2 stones.



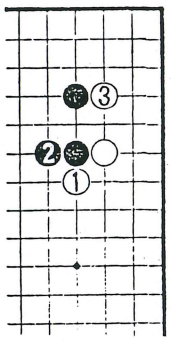
A blunt sequence like W(1)(3) will not be successful.



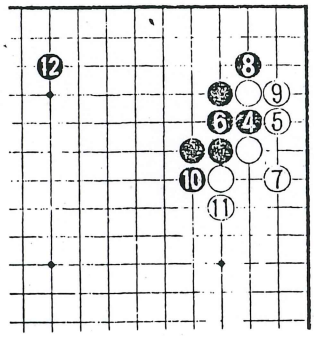
W(1) is correct. W(3)(5)(7) are the correct follow up sequence.



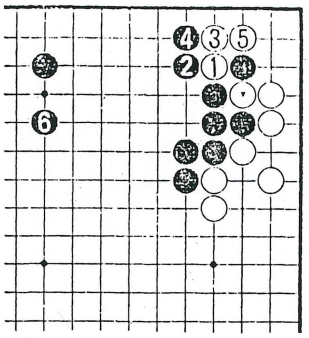
W(1)(3) is very bad. After B(8), the 3 W stones become isolated.



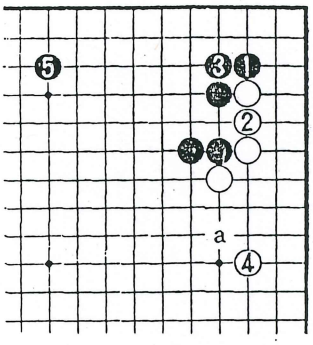
Dia. 18



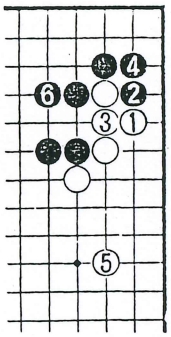
Dia. 19



Dia. 20



Dia. 21



Dia. 22

THE LAY-ON JOSEKI (continuation)

Dia. 18: W(3) variation.

Dia. 19: B(4) is the least complicated response. B should play (8) (10) before extending to (12). If W (9) is played at (10), B should capture the single W stone with (9).

Dia. 20: If W cuts at (1), B(2) (4) correctly gives up the corner and jumps out at (6), thereby forming a big potential territory.

Dia. 21: B(1) valid variation. If W neglects to play (4), the key attack, as always, is at a.

Dia. 22: If W varies with (1), the correct response is (2)(4). If W(5), B(6) is correct.

Dia. 23: W(3) is a valid variation.

Dia. 24: B(4)(6) correctly gives up the corner and in return nullifies the originally played two W stones.

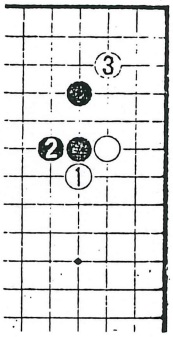
Dia. 25: If W(1), B(2)-(6) are good.

Dia. 26: W(3) variation.

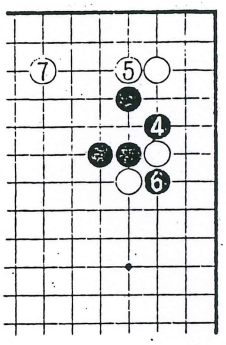
Dia. 27:B(4), forcing the W(5) response, is important before continuing the extension at (6). B(8)-(12) are good responses.

Dia. 28: B can also counter with (1)-(7). If W(6) fills at (7), B at a would immediately put this W group in jeopardy.

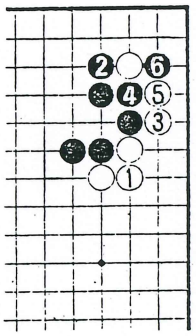
Dia. 29: B(2) is also valid and creates a whole series of variations.



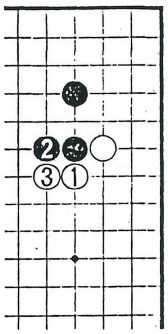
Dia. 23



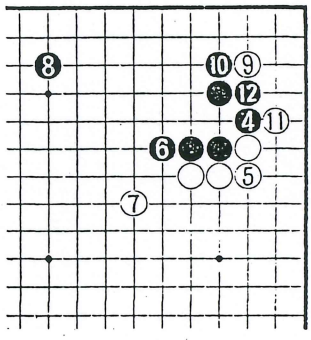
Dia. 24



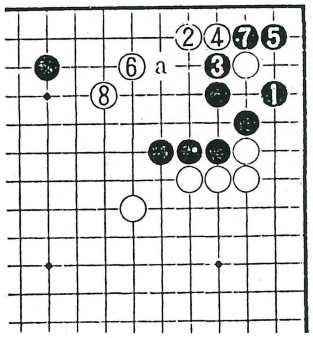
Dia. 25



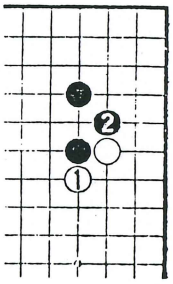
Dia. 26



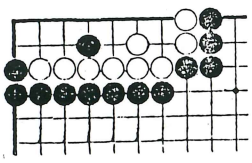
Dia. 27



Dia. 28



Dia. 29



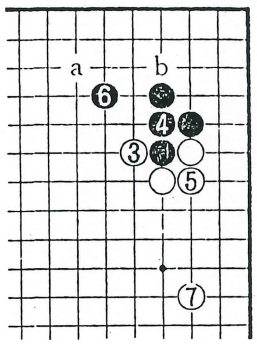
NEW PROBLEM:
B to play and ko ...

Dia. 30: W(3)-(7) are the usual exchanges. B(6) may also be played at a, but this leaves a weakness of an invasion play at b.

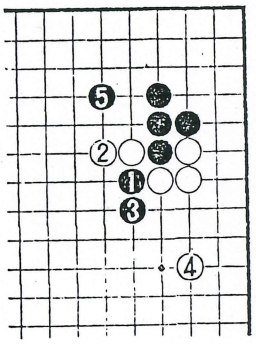
Dia. 31: B may cut aggressively at (1).

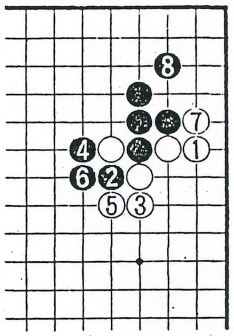
Dia. 32: W(1) is also valid. B(2) cut is the correct play. B(8) is also a correct form that could be applied in many situations.

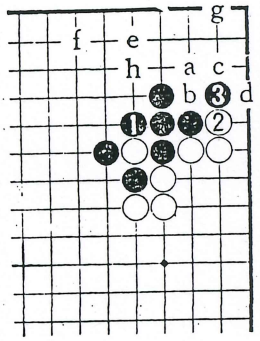
Dia. 33: B could also take immediately at (1). In this case, B should brace at (3) against W(2). If W invades at a, B at b, W at c, B at d, W at e, B now restricts W's development with f, forcing W to live at g and builds a sound outside structure with h.



Dia. 30

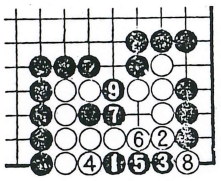

Dia. 31


Dia. 32

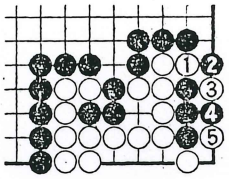


Dia. 33

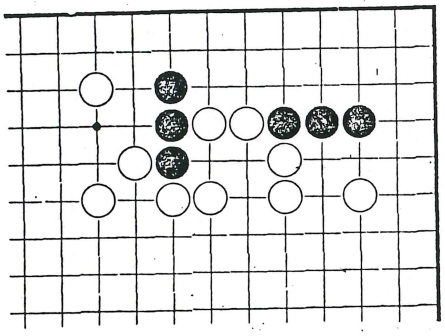
ANSWER TO PROBLEM IN THE PREVIOUS GO LETTER:

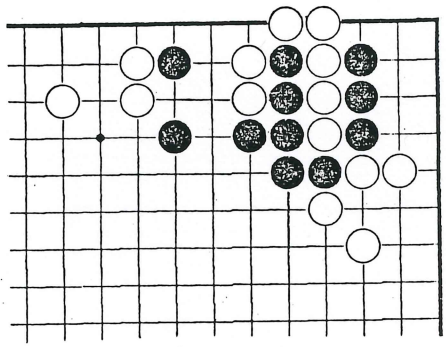


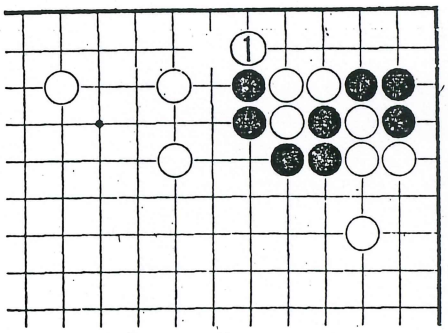
B(1) is the key play, and after B(9), W(1)-(5) becomes a ko fight.

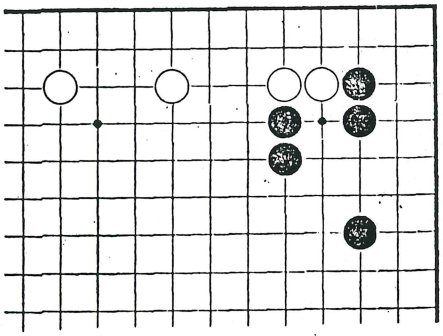


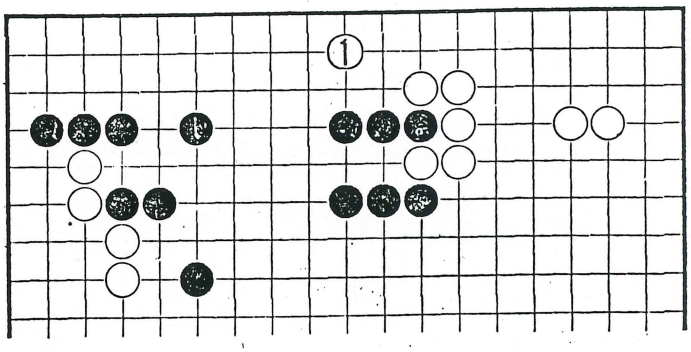
NEW PROBLEMS ON TESUJI OR TECHNIQUES:


B to play & connect ...


W to play & connect...


B to play and win...


B to play... what is the best end game play in the corner...

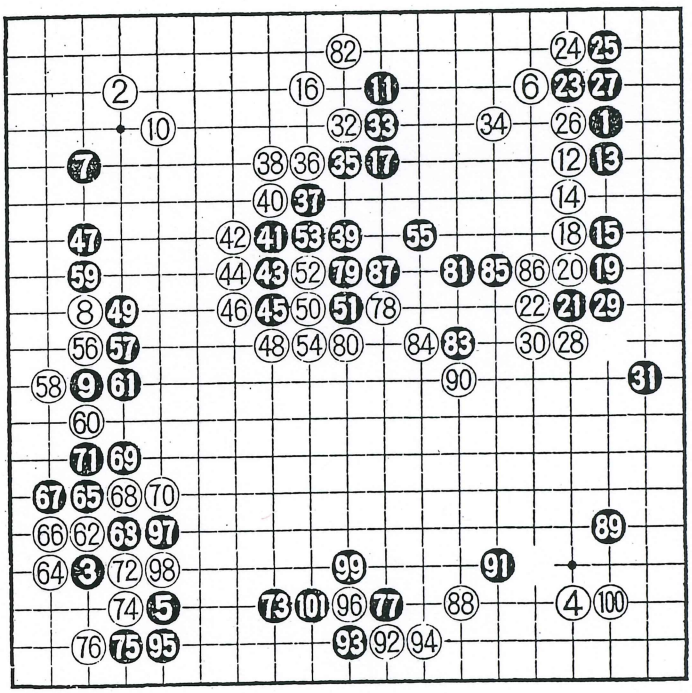

B to play and stop W's further encroachment into B's territory...

THE 14TH HONINBO SHUWA

Shuwa became apprenticed to Honinbo Jowa when he was nine years old. Jowa, who had by sheer brute political maneuvering, wrested the position of Meijin Go Authority, was in turn forced to retire by his arch rival, Inouye Inseki. Before this, Inseki had lost his prized protegy Intetsu. The young Intetsu had died after losing the famous match game with Jowa. Aside from ample reason for revenge, the prime aim for unseating Jowa, was Inseki's desire to grasp the position of Meijin Go Authority. The methods which was used by Inseki in realizing his aim to unseat Jowa is not historically clear.

With the title almost within his grasp, Inseki was faced with the twenty game match against the 21 years old Shuwa. Shuwa, at this time, was already designated as the Honinbo elect. The first match took nine days and one night and ended with a win for Shuwa by four points. After just one game Inseki conceded the match series. Soon after, Shuwa became the 14th Honinbo. Among his famous students can be listed Shusaku and Shuho. His second son is the famous Meijin Shuyei.

INOUYE INSEKI (W) vs HONINBO SHUWA (B)



B(1)(3) opening was considered the correct fuseki during this period.

W(28), strictly speaking, is more correct to extend at (30). But then, since B would play at (36), W probably wished to avoid this.

If W(32) was played simply at (36), B would play directly left of W(6).

If B(45) was played at (47), W would turn at (45).

If W(46) was played at (47), B would turn at (46) and this is good for B because the "influence" towards the center offsets the local loss.

W(56) at (57) would invite an exchange after B cuts at (56) of W capturing the B(49) stone and B connecting on the left side. In this game the W's capture of the B(49) stone would be a congestion of forces with the W(42)(46) wall and therefore bad.

W(64), if simply drawn back at (65), leaves no good follow up after B extends at (64).

B(65) through (71) clarifies the whole board situation.

B gets the forseen plays through (77) to make B's lead definite.

If W(88) at (89) to close the corner, B would extend to the right of (88).

Soon after B(101), the game enters the end game phase. The tremendous tactical skill of Inseki could not breakthrough the sound defense of Shuwa.

Dia. 34: W(1) variation.

Dia. 35: B(2) and then (4) are the correct sequence of plays. The plays through B(8) are standard exchanges.

Dia. 36: W(1) wrong. B(2) (4) leaves W with a congested structure.

Dia. 37: W may choose the (6) variation.

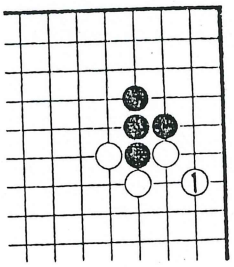
Dia. 38: B should first capture the one W stone with B(7)(9) and then extend out to (11).

Dia. 39: W(1) is wrong because the turn at B(2) is too good a structure.

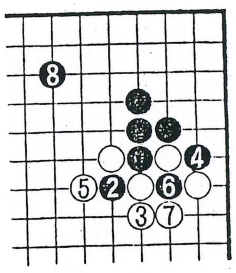
Dia. 40: B(2), generally speaking, is an over play, but in some circumstances it can be effective.

Dia. 41: W(1) correct form. B(2)-(14) is a commonly accepted line of plays. The end result is more or less even.

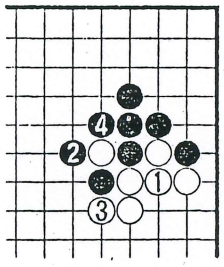
Dia. 42: W(1) may lead to many variations, but a representative exchange of plays is here given.



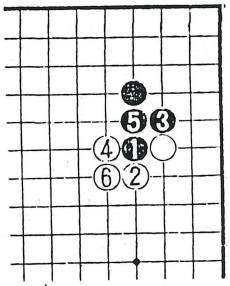
Dia. 34



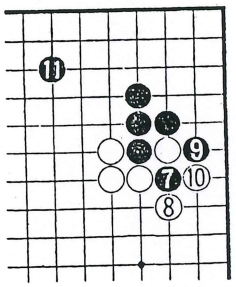
Dia. 35



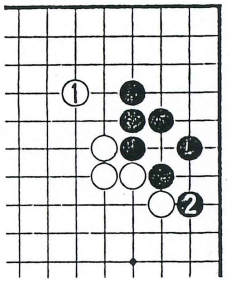
Dia. 36



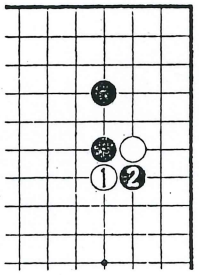
Dia. 37



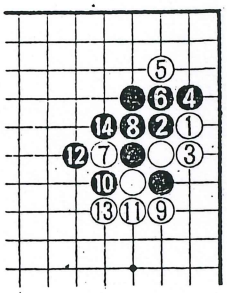
Dia. 38



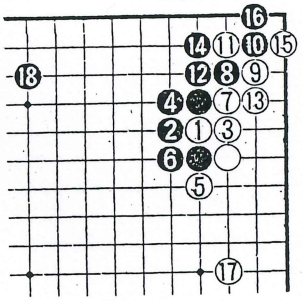
Dia. 39



Dia. 40

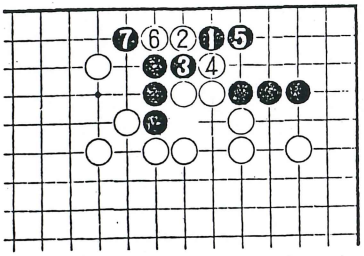


Dia. 41

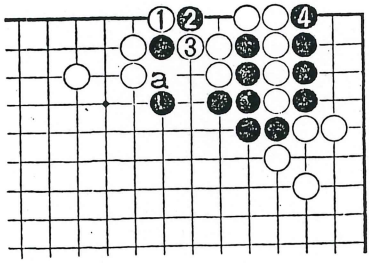


Dia. 42

ANSWERS TO THREE OF THE PROBLEMS ON TESUJU OR TECHNIQUES:

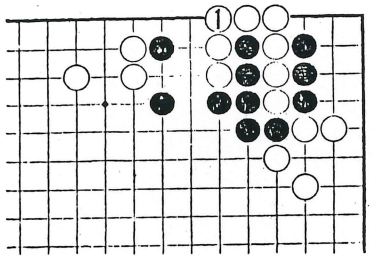


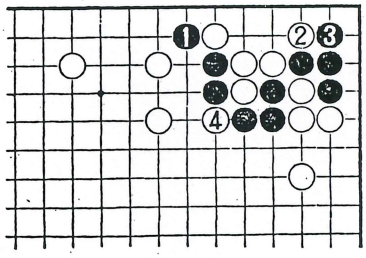
B(1) is correct. W(2) ends in failure after B(7). If W(2) is played at (4), B plays at (5).



W(1) wrong. B(2), W(3), B takes one stone, W at a, B(4). (note misprint)

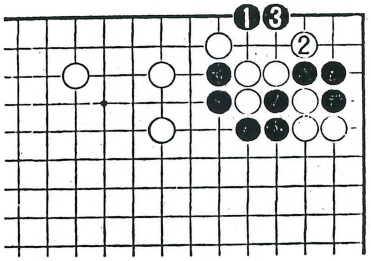
W(1) correct play.



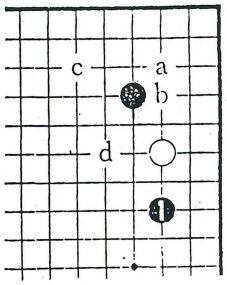


B(1) is wrong. W(2)(4) wins.

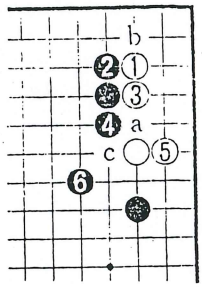
B(1)(3) are the only line of survival.



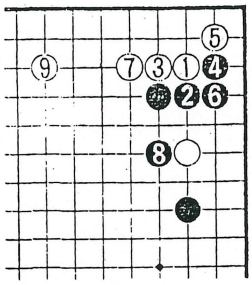
GO LETTER NO.21



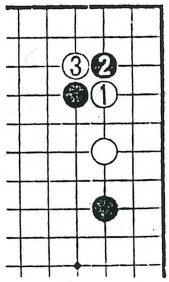
Dia. 1



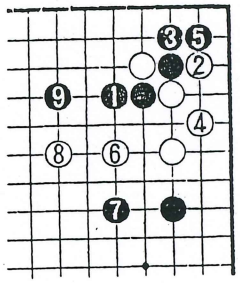
Dia. 2



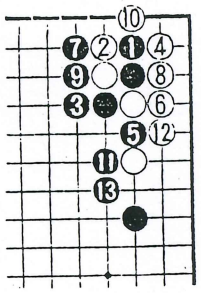
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE STAR POINT: THE ONE SKIP PINCER

Dia. 1: B(1), the one skip pincer, is the severest of the pincers. W has four usual replies, a, b, c, and d.

Dia. 2: W(1), the 3-3 invasion, is most often played. B(2)-(6) gains outside "influence". "Influence" is the x value or the potential gain that can be derived in the future. B(6) is the correct form. If W(5) at a, B(6) is again correct. If W(5) at b, B pushes at c.

Dia. 3: When the outside "influence" has little value, the B(2)(4) variation should be taken.

Dia. 4: For beginners, the W(1)(3) type of play is perhaps the most difficult.

Dia. 5: B(1) extension follows the Go proverb "in a cross cut situation, extend one of the stones". B's sequence of plays through (9) are correct.

Dia. 6: B(1) is valid. This is an example of the sacrifice technique, which gains a big outside "influence".

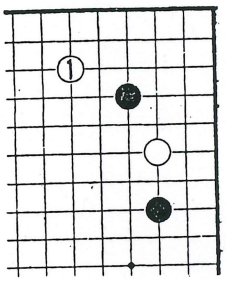
Dia. 7: W(1), counter pincer, is a frequently played tactical maneuver.

Dia. 8: B(1), correctly leans on the stronger side. W(2) is a standard maneuver. B(3)-(13) succeeds in building a tremendous outside "influence". B(9) is timely. B(11) is another technique which has wide utility. W(12) at (13) allows B to save the B(9) stone by playing at (12).

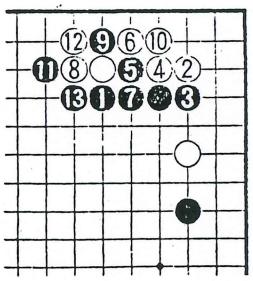
Dia. 9: B(1) can also be played. The structure is slightly dubious but it is a valid variation.

Dia. 10: Against W(1), B(2) is the orthodox reply. If W (3), B(4)-(10) are correct replies.

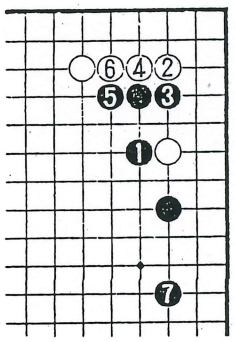
Dia. 11: If B wishes to avoid the W(3) in the previous diagram, B(2) can be played. B(4)-(8) stabilizes the corner The corner is safe even after W gets an additional stone at a. On the other hand, B has a play in the future at b.



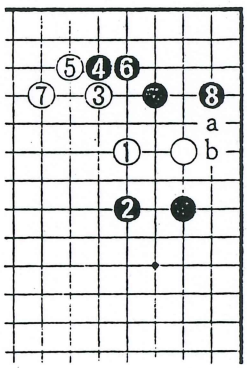
Dia. 7



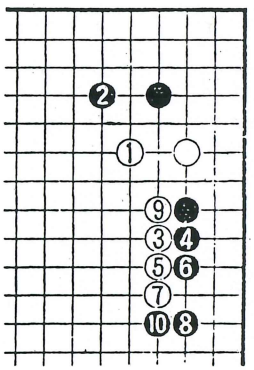
Dia. 8



Dia. 9



Dia. 10

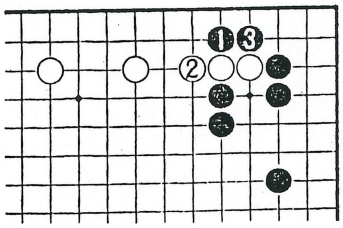


Dia. 11

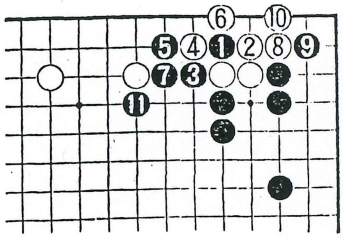
ANSWERS TO TESUJI PROBLEMS:

Dia. 1: B(1) is the key play! W(2) has very little choice, and B(3) completes the maximum gain.

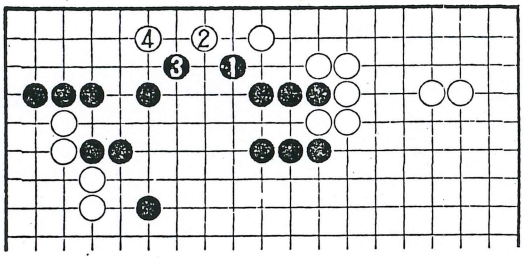
Dia. 2: W(2) is not valid. B(3)-(11) is a definite gain for B. B(11) may be played elsewhere.



Dia. 1



Dia. 2

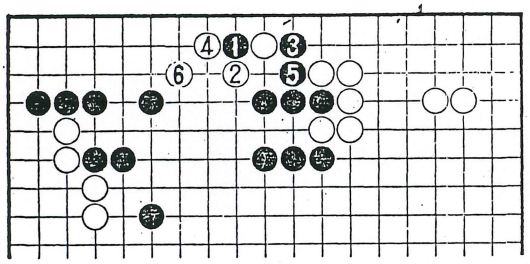


Dia. 3

Dia. 3: B(1) would be unable to stop W(2) (4) encroachment into this side.

Dia. 4: B(1) is not valid because even though B(3)(5) severs this W group, W(4)(6) can no longer be killed.

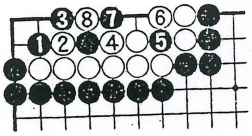
Dia. 5: The best play here is to start with B(1) and using this as a sacrifice stone, to continue through B(9). Although the B(1)(3) is not an elegant technique, in this case, keeps the loss to a minimum.



Dia. 4

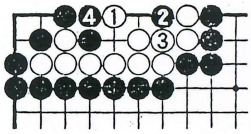
ANSWER TO PROBLEM:

Dia. A: B(1) is the play. W(4) is the strongest reply but B(5)(7) leads into a ko fight.

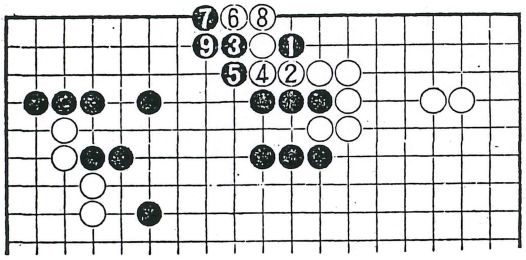


Dia. A

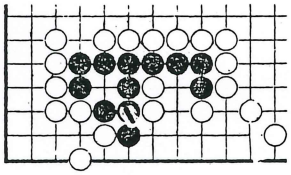
Dia. B: W(1) has no chance at all for survival.



Dia. B

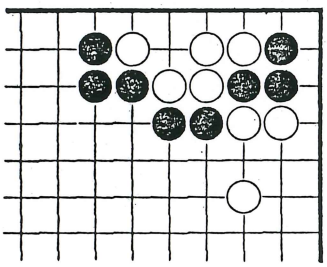


Dia. 5



NEW PROBLEM:
B to play and ko ...

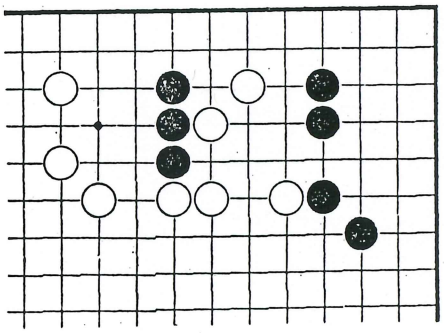
NEW PROBLEMS ON TESUJI:

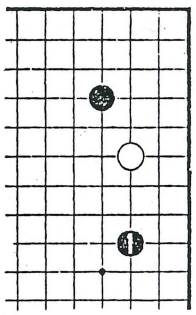


B to play and win...

(solution in No.24)

B to play and connect...





Dia. 1

THE STAR POINT: TWO SKIP PINCER

Dia. 1: B(1) is less severe than the one skip pincer. Conversely, W is more restricted in terms of severely maneuvering against the B(1) stone itself.

Dia. 2: W(1)-B(10) is the most played standard exchange. W gives up the one stone for the corner.

Dia. 3: B(2) can also be played. W(7) through (17) leads into a fight which will extend into the future. Even exchange.

Dia. 4: W(1), B(2), W(3), B(4) and W can continue along three lines; a, b, or c. Each of these variations will be taken up in detail in the three skip pincer.

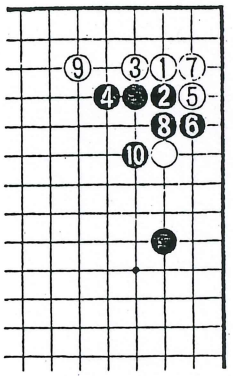
Dia. 5: B(2) can also be played. If W enters the 3-3 point, B(4) and (6), which threatens at a, is the severe follow up. W(7) protects this weakness but the end result favors B.

Dia. 6: If W takes the (1) variation, B(2)-(12) favors B.

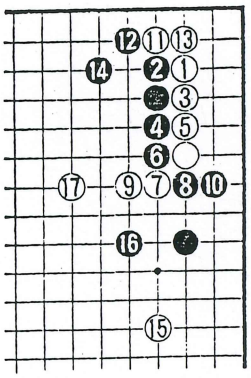
Dia. 7: W(1) is often played too.

Dia. 8: B(1) is a very strong play. The end result is even.

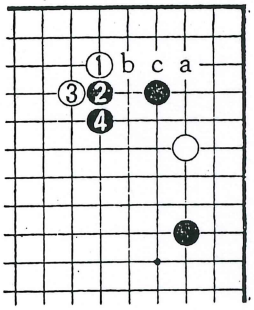
Dia. 9: B(1) is also valid. B(3)-(11) is one conceivable line of play and valid.



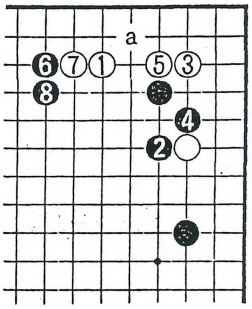
Dia. 2



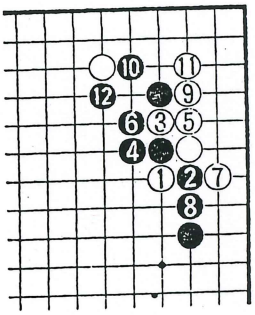
Dia. 3



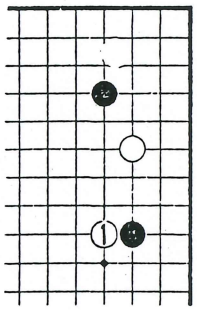
Dia. 4



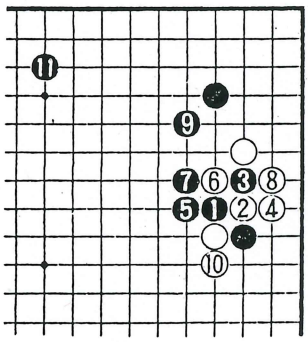
Dia. 5



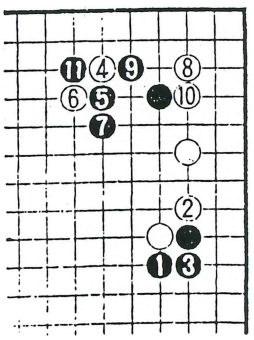
Dia. 6



Dia. 7

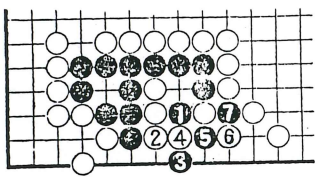


Dia. 8

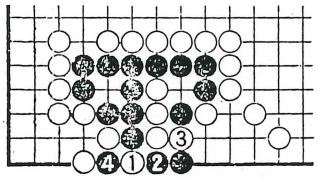


Dia. 9

ANSWER TO PROBLEM IN THE GO LETTER #22



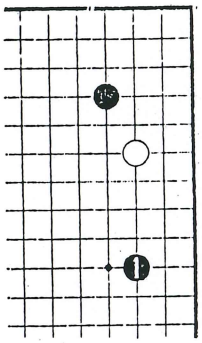
Dia. A



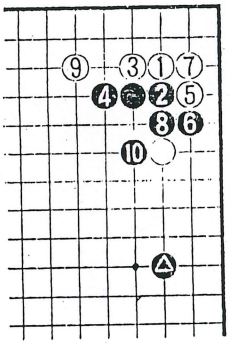
Dia. B

Dia. A: There is no other way but B(1). B(3) is the excellent play and leads into a ko fight.

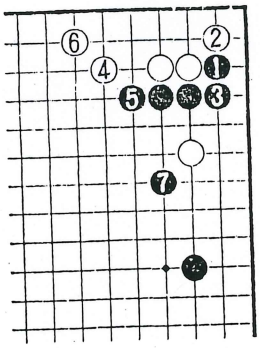
Dia. B: W(1) is a variation. This also leads into a ko fight after B(2).



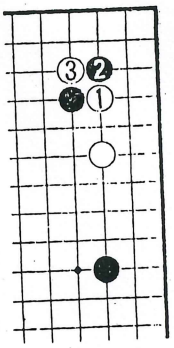
Dia. 1



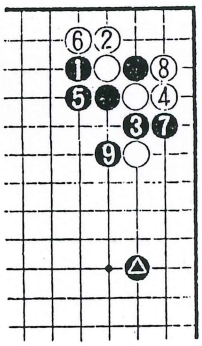
Dia. 2



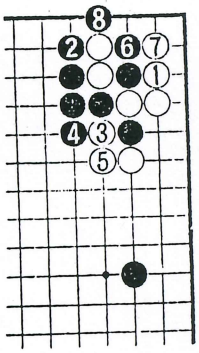
Dia. 3



Dia. 4



Dia. 5



Dia.6

THE STAR POINT: THE THREE SKIP PINCER

Dia. 1: B(1), the three skip pincer, has the greatest number of variations. Much of the variations could be applied to other pincers.

Dia. 2: W(1) is the often played 3-3 variation. In this case, the original pincer forms an ideal extension.

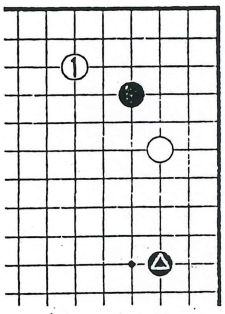
Dia. 3: B(1)(3) variation is valid.

Dia. 4: W(1)(3) is another standard variation.

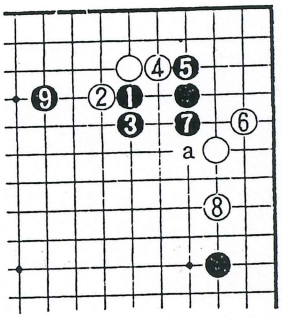
Dia. 5: In view of the pincer stone, B (1)(3) is an apt technique. B(5) is the key play. And B(9) completes a substantial outside position.

Dia. 6: W(1) variation is conceivable, but the end result definitely favors B.

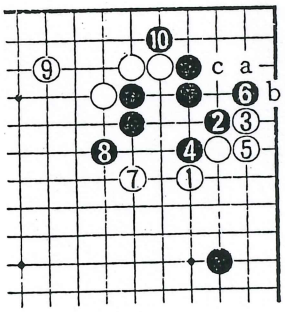
Dia. 7: W(1) is the counter pincer and the variations which follows are constantly aware that the original B pincer must be utilized to its fullest.



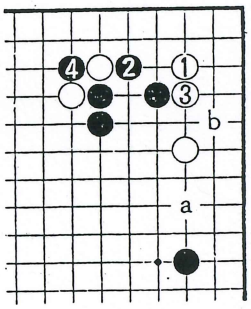
Dia. 7



Dia. 8



Dia. 9

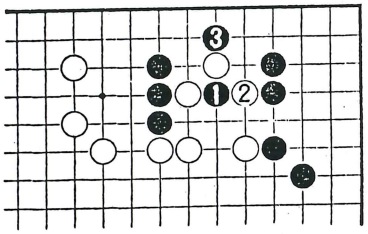


Dia. 10

Dia. 8: B(1) takes the orthodox method of leaning on the stronger side. Playing on the other side at a is not correct. W(6) is tricky, but B(7) is correct. B(9) is the key attack point against the upper three W stones. If W(8) is played to protect the upper W group, B attacks at (8).

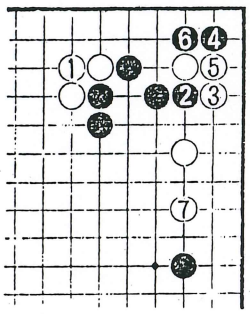
Dia. 9: W(1) joseki, leads to a series of techniques and a precise sequence of plays from which one can learn a great deal. B(10) is necessary to prevent W at a, B at b, W at c, and after B fills, connects to the side.

Dia. 10: W(1)(3) gains the corner, while B gains the outside after B(4). Later, B at a is a good play threatening a play at b.

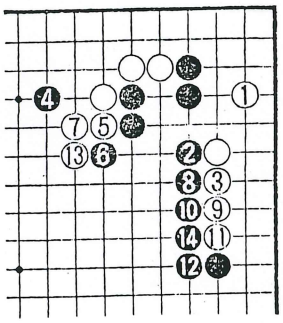


ANSWER TO THE TESUJI PROBLEM:

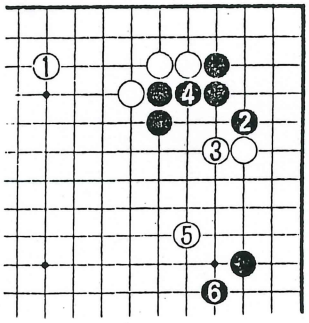
B(1) is the key point to remember. After W(2), B(3) connects. The sequence of play could be reversed and it will still be valid.



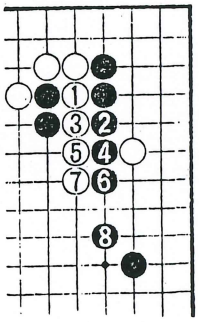
Dia. 11



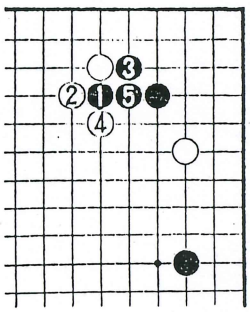
Dia. 12



Dia. 13



Dia. 14



Dia. 15

THE STAR POINT: THREE SKIP PINCER (conti-)

Dia. 11: If W fills at (1), this joseki is the standard exchange. B(4) key play.

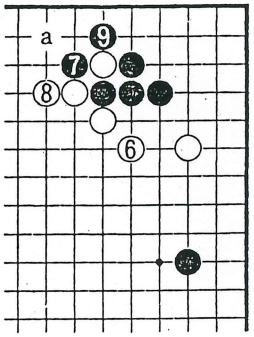
Dia. 12: If W takes the (1) variation, B(2)-(14) is the good, sound sequence.

Dia. 13: If W fortifies the upper W group, B(2)(4) are good. B(6) is the correct form reply against W(5).

Dia. 14: If W pushes through at (1), B (2)-(8), giving up the two B stones, forms a bigger gain on the right side.

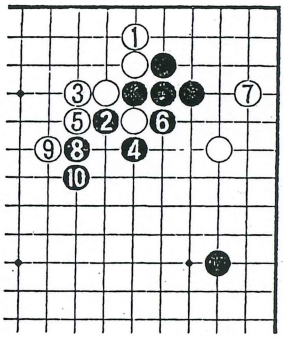
Dia. 15: B(1)(3) is also valid.

Dia. 16: W(6) is the natural follow up. After W(8), B(9) is correct although not immediately necessary. If W plays at (9), B at a, captures W.



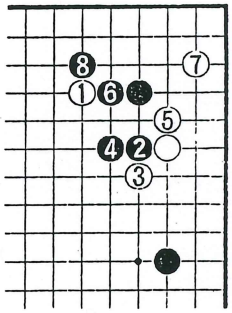
Dia. 16

Dia. 17: W(1) variation. B(2)-(10) is a good line of play.



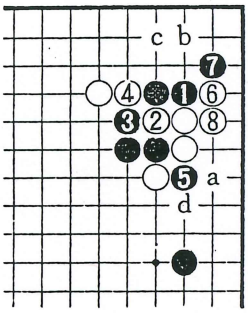
Dia. 17

Dia. 18: If W's counter pincer is the high one skip, B(2) on this side is valid. The exchange through B(8) is an even exchange.



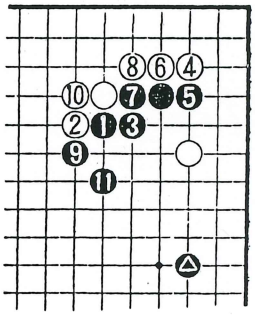
Dia. 18

Dia. 19: B(1) is precarious. After W cuts (2)(4), B(5) does not work. After W(6)(8), if B plays at a, W plays at b; if B a is played at c, W at d captures the B(5) stone.



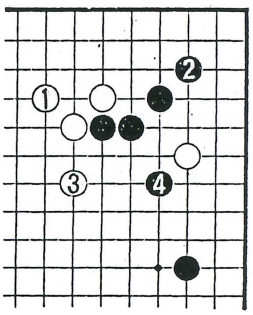
Dia. 19

Dia. 20: B(1) is also valid. B's structure through (11) is quite substantial.

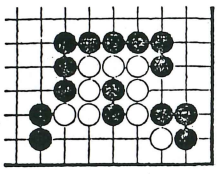


Dia. 20

Dia. 21: If W(1), B(2) is the good play. W(3) is about the most that W can play, but after B(4), B is good.

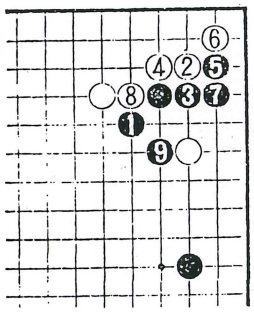


Dia. 21

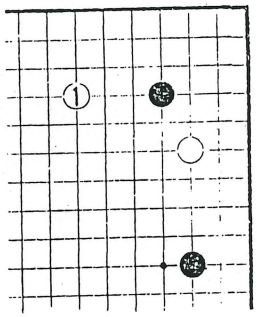


NEW PROBLEM:

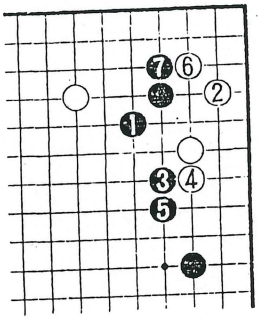
W to play and live...
A ko fight can
be avoided.



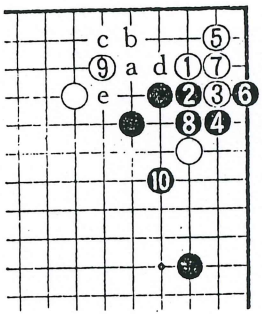
Dia. 22



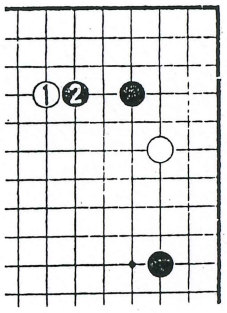
Dia. 23



Dia. 24



Dia. 25



Dia. 26

Dia. 22: B(1) is also valid. B(5)(7) are the important sequence of plays.

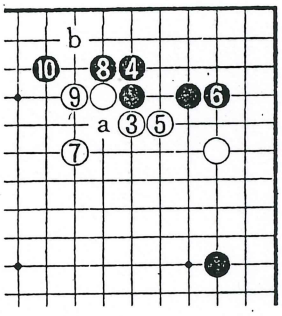
Dia. 23: W(1) is another variation.

Dia. 24: B(1) is the least complicated. Against W(2), B(3)-(7) builds a huge wall.

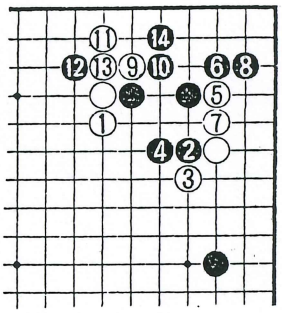
Dia. 25: If W(1) enters the 3-3 point, the joseki is through B(10). As a future threat, B can have the following under consideration: B at a, W at b, B at c, W at d, and B at e, for a ko.

Dia. 26: B(2) is another valid line.

Dia. 27: If W(3), B through (10) gains territory in the upper section. If W(7) is played at a, B should play at b.



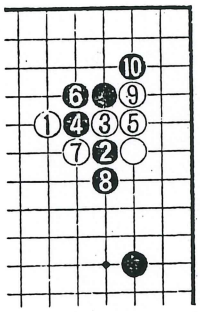
Dia. 27



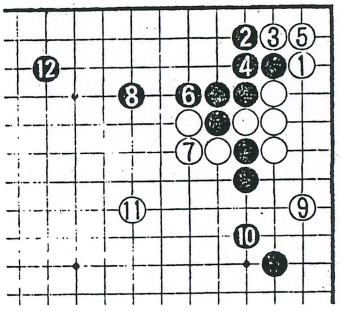
Dia. 28

Dia. 28: If W extends (1), B(2)(4) is the severest because it separates the W forces.

Dia. 29: W(1) is seldom played because, locally speaking, it ends in a loss for W.



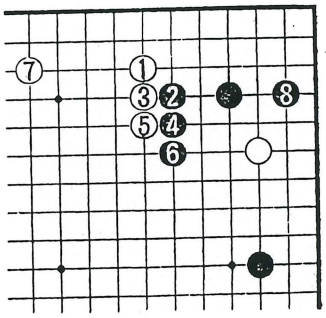
Dia. 29



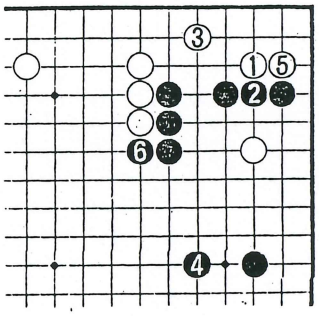
Dia. 30

Dia. 30: Continuing, the end result after B(12) favors B because the center W group is a poor structure without base.

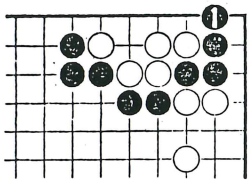
Dia. 31: W(1) is another variation of the counter pincer. B(2)(4) technique is the least complex. B(8) assures the safety of the corner B group and, by (4)(6) plays, increase the side into a substantial territory.



Dia. 31

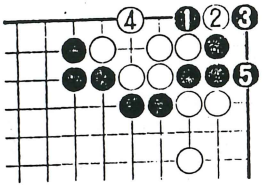


Dia. 32



SOLUTION TO THE TESUJI PROBLEM:

B(1) is correct.

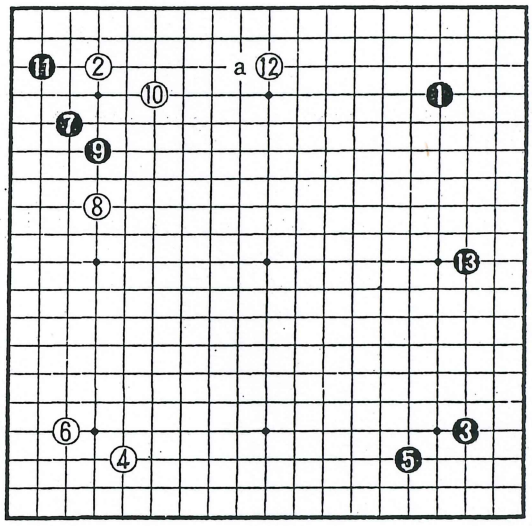


B(1) is wrong. W(2)(4) is a seki position. W(4) can play to the left of B(1) for a ko if W so chooses.

THE 9th ANNUAL JAPAN GO ACADEMY CHAMPIONSHIP

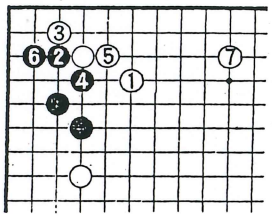
The 5 Game Match Play was won by the challenger Takagawa after winning three games in a row. It took everyone by surprise because even Takagawa himself considers Sakata his nemesis. In 1961, it was Sakata who dethroned Takagawa's 9 years reign as the Honinbo Title Holder. He also won over Takagawa in two other title matches, along with capturing 7 out of 8 of the major title matches in 1961. Previous to this, Sakata has held the Academy Title for 7 years successively.

THE THIRD GAME - TAKAGAWA (W) vs SAKATA (B - giving 4½ points)



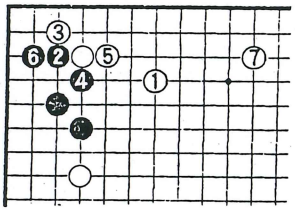
W(4), off point, has the following strategy. If B(5) is played at (6), W plays at (5). If B(5), as played, W(6) can be used to pincer with W(8) against the fairly predictable B(7).

B(9)-W(12) is a standard variation.



Dia. A

Dia. A: B(2)-(6) is a safe variation. Many masters avoid this variation because it is overly conservative.

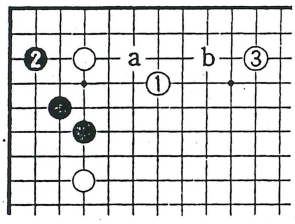


Dia. B

Dia. B: When W(1) is the big knight's extension, B(2)-(6) variation is poor because W(7) is able to extend one further than usual.

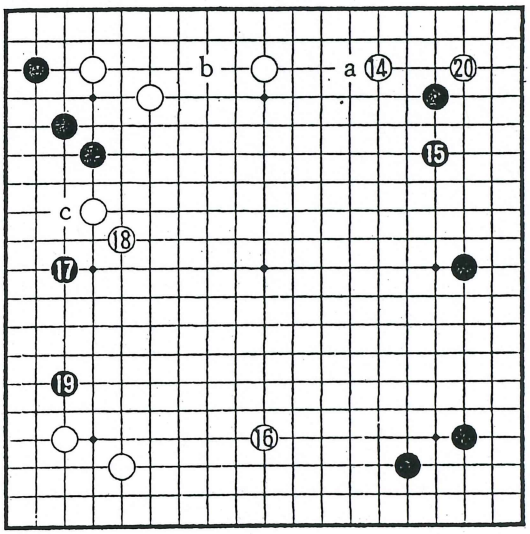
Dia. C: B(2) is correct. B has future invasion plays at either a or b.

B(11) follows the idea developed in Dia. C, that is to play for a future threat. W(12), therefore, is usually played at a to avoid leaving an opening of a future B invasion. But in this case W(12) was chosen to compete against the B potential building on the right side.



Dia. C

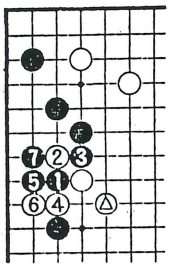
W(14) was played before B gets to play first at a, which would threaten an invasion at b. Therefore W(14), indirectly, protects the weakness at b.



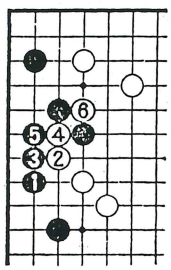
W(16) is a big position.

B(17) jabs at the weakest link in W's opening position.

W(18) is a standard form structure to prevent B from connecting at c.



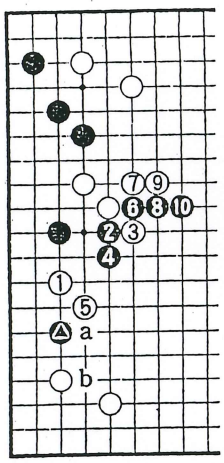
Dia. D



Dia. E

Dia. D: B can't connect.

Dia. E: B(1) does connect but the loss is too great to consider it valid.

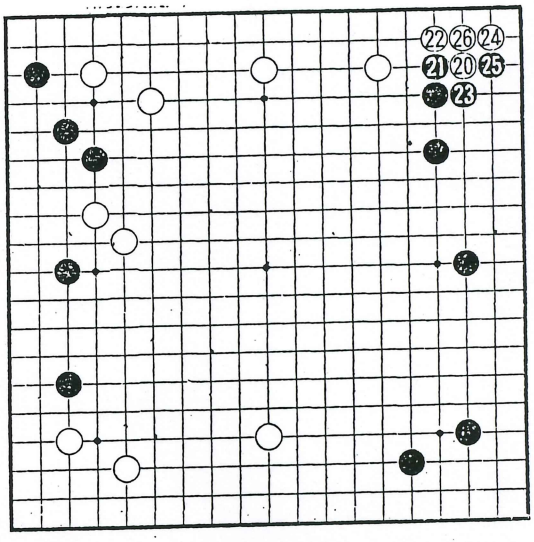


Dia. F

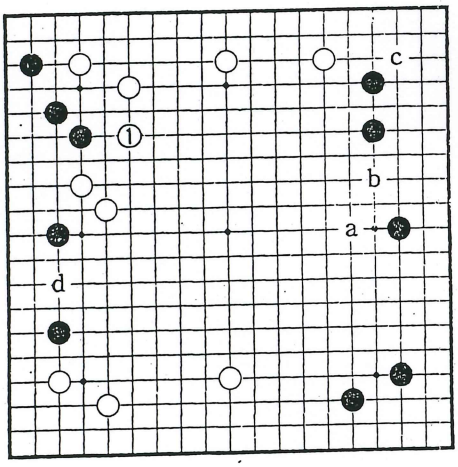
B(19) is the maximum play. One point up is safe but it is too conservative.

Dia. F: If W(1) invasion, B(2) is the prepared line of play. After B(10), if W plays at a, W(1) invasion is a local success. But in terms of the whole board, the "influence" gained by B in the center, easily offsets the local loss. If W fails to complete at a, B at b, easily revives the B stone.

W(20) was questionable in terms of timing.



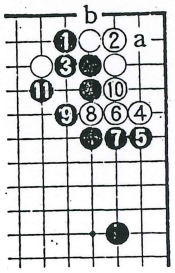
Dia. G: W(1) was the best play over the whole board. It serves to fortify the W's upper position and at the same time increases the threat of an invasion at b. As far as the right side is concerned, the proper sequence of play should be W at a, if B at b, now W invades at c.



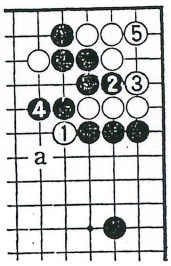
Dia. G

B(23)(25) are played to gain sente and to play elsewhere.

Dia. H: If B(1), the standard exchange is through B(11) or the W(2) at a, variation, which is followed by B at b, W fills at (2), B at (3), W jumps to (5).



Dia. H

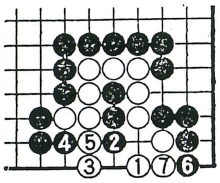


Dia. I

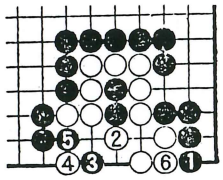
Dia. I: W(1) cut, can also be played. After W(5), B at a, is the safe variation.

(to be continued)

SOLUTION TO PROBLEM:



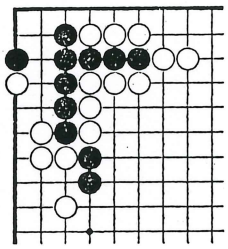
W(1) is correct. W(7) completes a seki position.



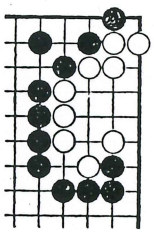
If B(1), W(2)-(6) and this W group lives.

NEW PROBLEMS:

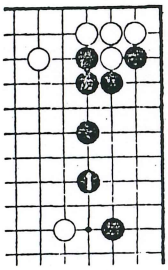
B to play ...



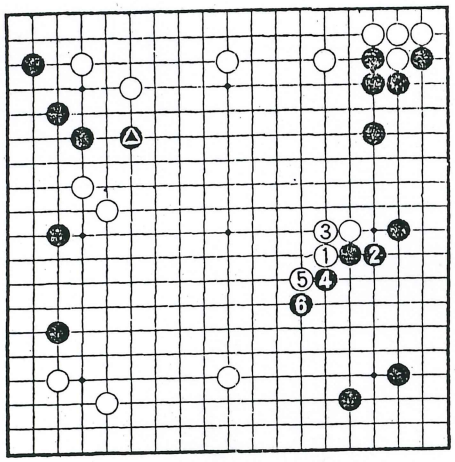
B to play ...



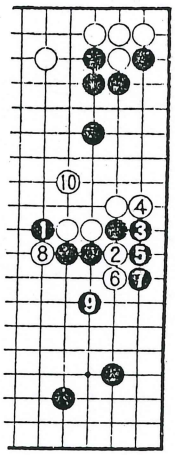
THE GO LETTER NO. 25
(Vol.I)



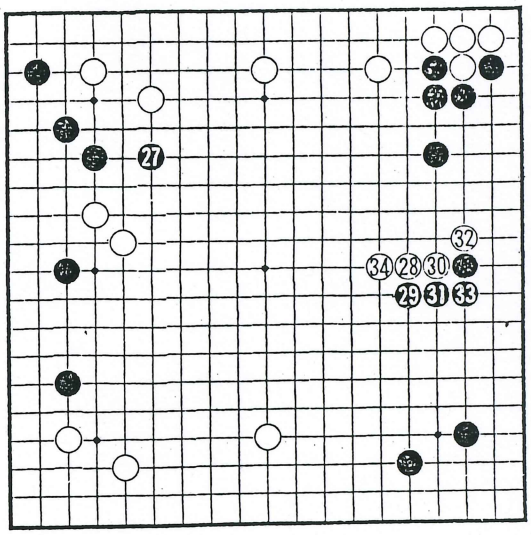
Dia. J



Dia. K



Dia. L



B(27) is a very vital play in this game.

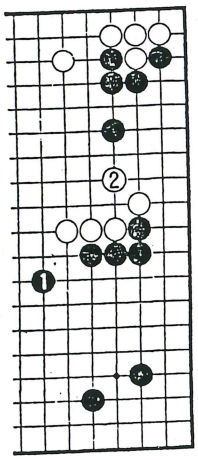
W(28), while necessary to prevent the growth of this B potential, is nevertheless apparent that the timing was missed earlier.

Dia. J: B(1) is obviously small in scale in this situation.

W(30) is unorthodox in form structure.

Dia. K: W(1)(3) is the usual formation. But in this case, the earlier B (27) jump into the center discourages any center possibilities, and B(4)(6) would further increase the lower right side.

B(33) seems correct. Dia. L: B(1) is strong and tempting, but the sequence through W(10) offers W more possibilities.

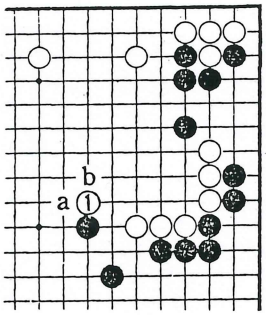


Dia. M

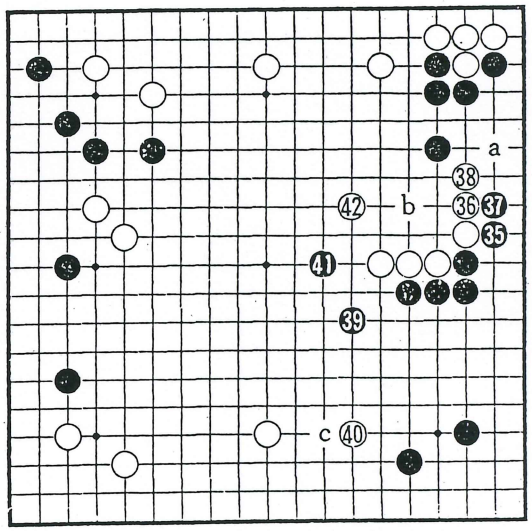
B(35)-(39) concentrates on the development of the lower right side.

Dia. M: If B(1), W(2) gains a nice structure.

B(35)(37) seem to weaken the upper B stones unduly, but in an emergency B can connect at a or, if W plays at a, B can counter at b.



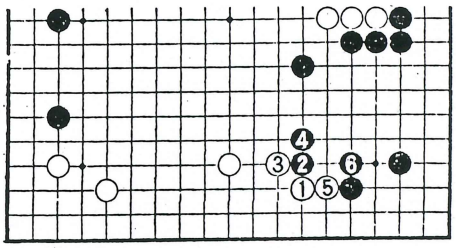
Dia. O



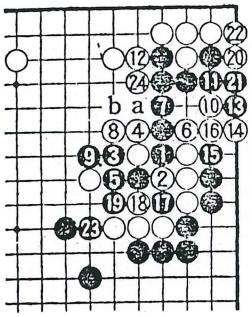
W(40) played before B gets a chance to play at c. But it was better to play at one point lower as in Dia. N: Although B gets to fortify with B(2)-(6), W gets to fortify the lower side too, so that it balances out.

B(41) is the key attacking point.

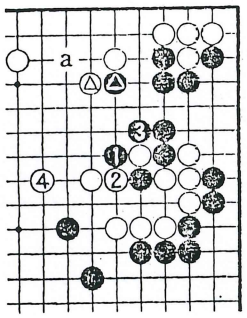
W(42) is weak. Dia. O: W(1) maintains the maximum pitch. If B at a, W plays at b.



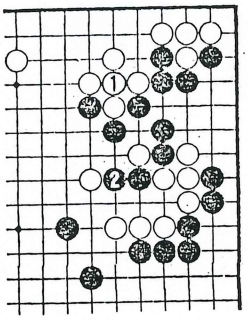
Dia. N...



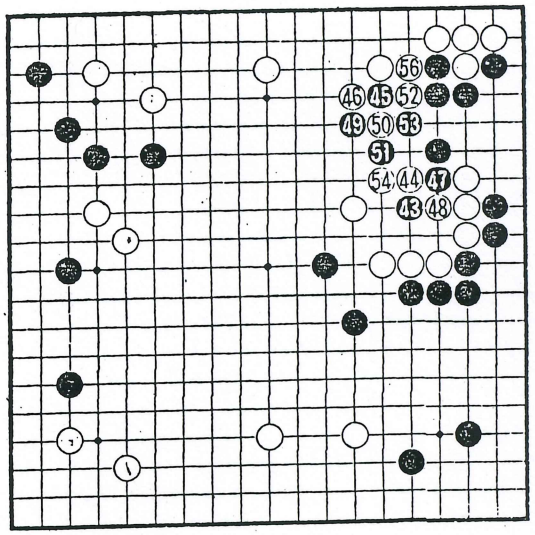
Dia. P



Dia. Q



Dia. R



B(43) is the vital attacking point.

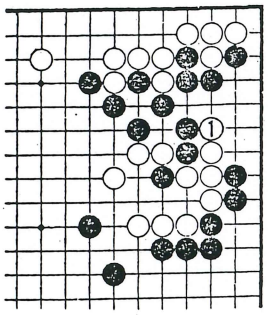
W(44) is the correct counter technique. To merely connect is poor.

B(45) could have played directly as in Dia. P: This is just one of many possible variations. B loses 10 stones but the gain in outside "influence" amply makes up for this loss.

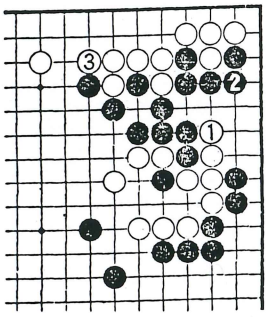
B(49) could capture the W(44) stone as in Dia. Q: But W gets out with (2) (4) and the end result makes the previous B(45) stone poorly placed. In other words, it should be in the direction of a.

W(54) is correct. Dia. R: If W(1) fills, B(2) and this is bad for W.

B(55) takes ko.



Dia. S



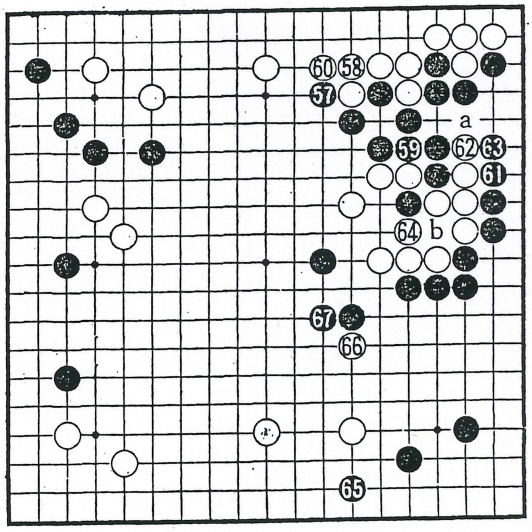
Dia. T

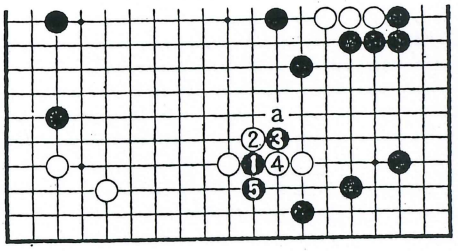
B(59) is necessary. Dia. S: If B neglects this position, W(1) is the key play.

W(60) was poor. W should follow the sequence given in Dia. T: Since W(1) forces B (2), the difference was big.

B(61)(63) are very good. If W(64) is neglected, B at a, forces a response at b, and leaves this W group with only one eye.

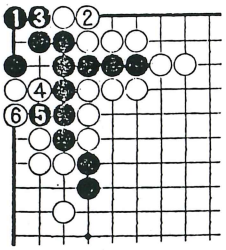
W(66), B(67) is a poor exchange for W, but this is necessary to protect against B's threat as given in Dia. U: In other words, W(66) was played to be able to capture by ladder at a.



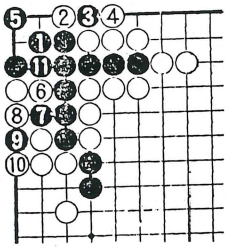


Dia. U

Dia. 1



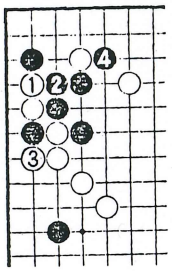
Dia. 2



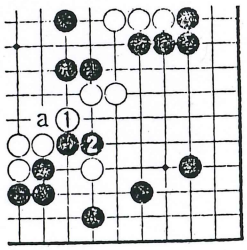
SOLUTION TO PROBLEM:

Dia. 1: B(1)(3)(5) are the important sequence of plays. After B(11), W can not fill because the whole group will fail.

Dia. 2: Simply B(1) is a failure because after W(6), B can not press.



Dia. V

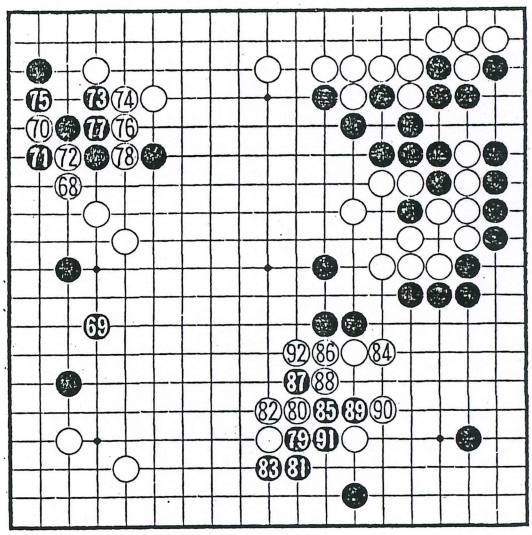


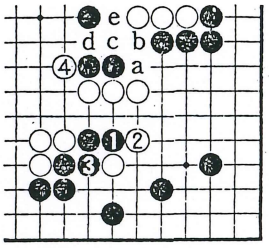
Dia. W

W(68) is about the only place left for a possible chance to reverse the tide of battle.

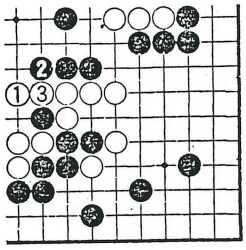
B(69) is correct. Now with W(68), W has gained in additional strength.

W(70) is a key attacking point. But B(73) is the excellent defense. If W (74) is played as in Dia. V: The exchange through B(4) favors B. B(79) takes the attacking initiative.





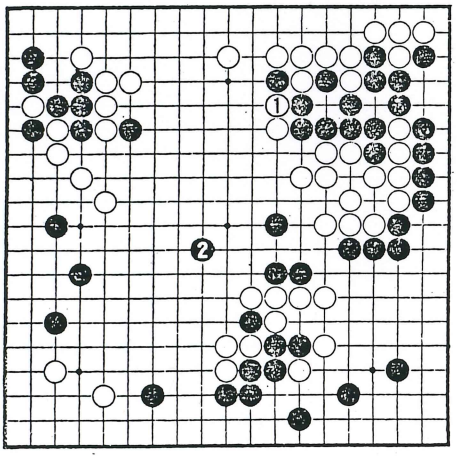
Dia. X



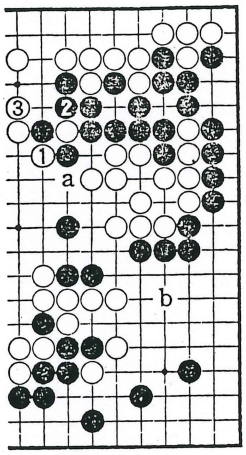
Dia. Y

W(86) is correct. Dia. W: W(1) is poor because it leaves a weakness at a.

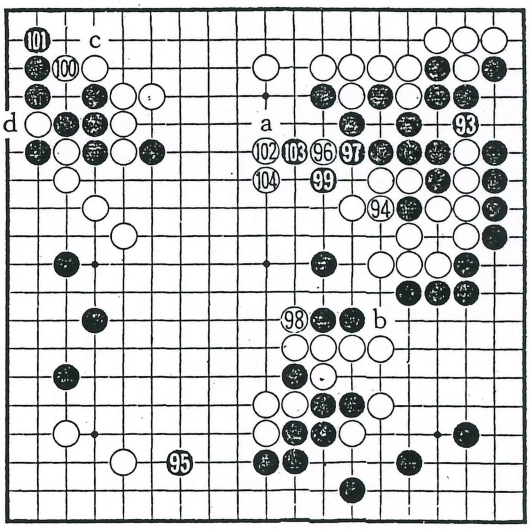
Dia. X: If B(1)(3), W(4) threatens to play, W at a, B at b, W at c, B at d, W at e, and severs this B group. Therefore the reason for B(87) and W (92). Dia. Y: If W(1), B gets a free play at (2).



Dia. Z



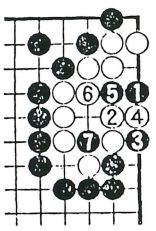
Dia. 1



W(98), needless to say, threatens the severance starting at b. Dia. Z: W(1) looks good but the B(2) attack is severe.

W(100) avoids B's play at c. B(101) is necessary protection against W at d, to kill this group.

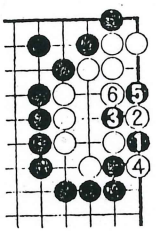
W(104) slack. Dia. 1: W(1)(3) correct. If B at a, W at b, for some hope.



SOLUTION TO PROBLEM:

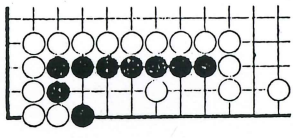
B(1) is correct.

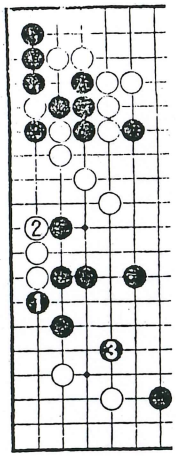
B(1) leads to a ko ...



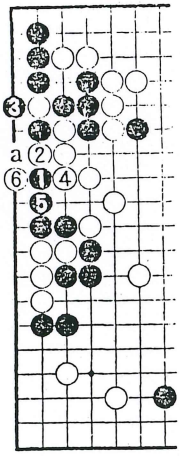
NEW PROBLEM:

W to play ...





Dia. 2



Dia. 3

B has a definite edge at the B(15) point.

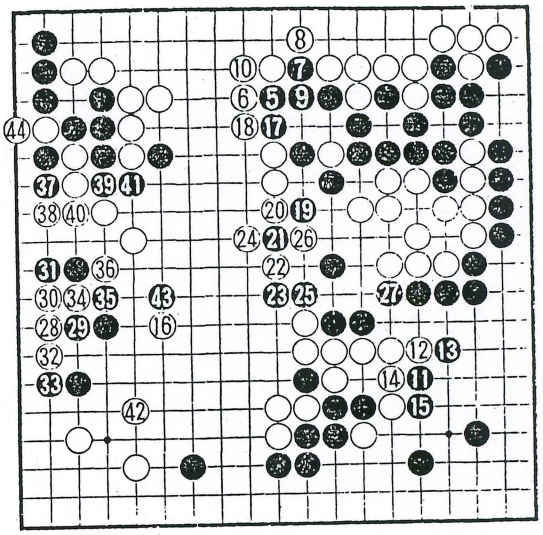
B(23)(25) break W's hope for the center.

W(28) is the last bid to upset B's edge.

B(31) refuses to slack. But Dia. 2: B (1)(3) were more than sufficient to win.

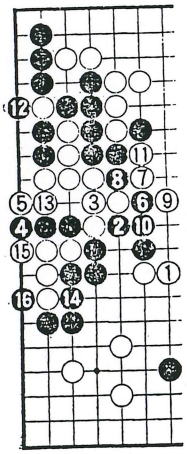
B(37) can not win this fight even though played as in Dia. 3: The ko at a favors W.

After W(42), B's edge is no longer clear.

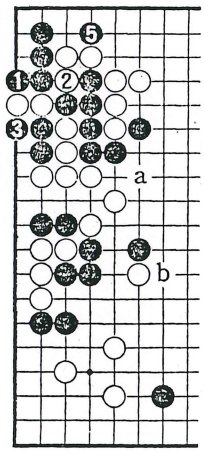


W(44) is an excrutiating play against B.

Dia. 4: W(1) leaves the W group on the left, vulnerable to an attack. B(2)-(16) leaves the W group with only one eye.



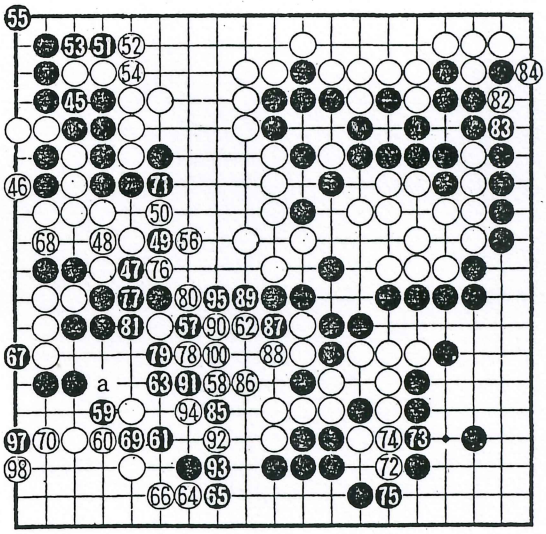
Dia. 4



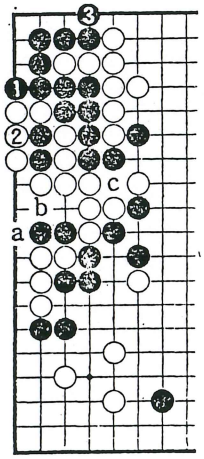
Dia. 5

B(45) can not be helped. Dia. 5: If B (1), W(2)(4) pitch, and if B(5), W at a, forcing B to respond and goes after the lower B group with the play at b.

B(55) did not follow the sequence in Dia. 6: Because B(1) (3) eliminates the threat to play at a, W at b, and B cuts at c with sente.



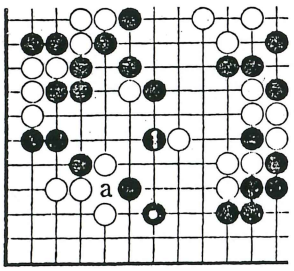
B(63) is the final losing play. Dia. 7: B(1) or a direct cut at a, would have made the game still a toss up.



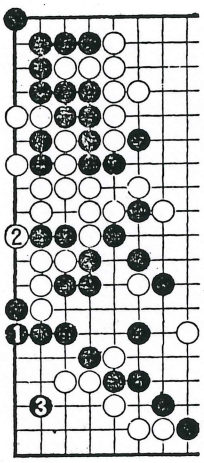
Dia. 6

W(64)(66) are the big end game play that gives W a slight but definite edge.

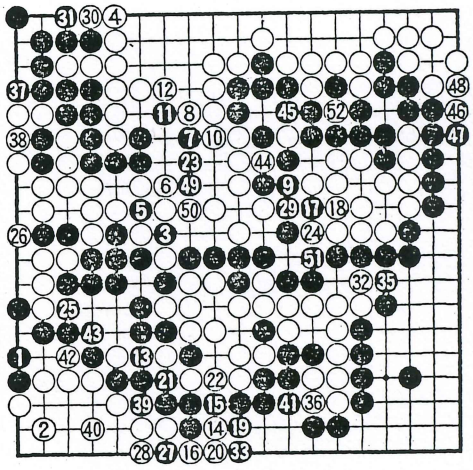
W(70) protects against the Dia. 8: B(1)(3) plays. This sequence can not be taken before playing (69) because W has a counter play at a. W(96), B(99) take ko. W(34) fills. Both fill 2 remaining ½ ko.



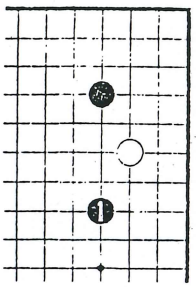
Dia. 7



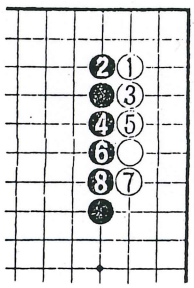
Dia. 8



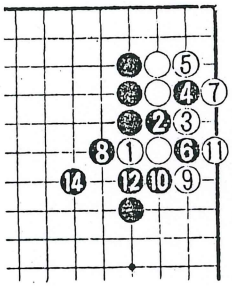
W wins by 3½ points.



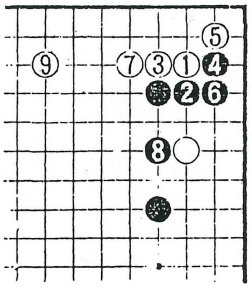
Dia. 1



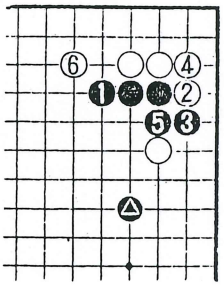
Dia. 2



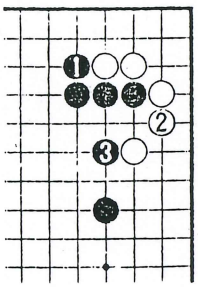
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE STAR POINT: HIGH ONE SKIP PINCER

Dia. 1: B(1), the high one skip pincer, when properly applied could be very effective.

Dia. 2: If W enters the corner, B manages to build a solid wall.

Dia. 3: If W varies with (1), B through (14) again builds a substantial wall. W(13) fills.

Dia. 4: B may take the variation (2)-(8).

Dia. 5: Extending B(1) is poor because after W(6), the original pincer becomes redundant next to the B wall.

Dia. 6: B(1) is acceptable. In some situations this might be very good.

Dia. 7: W(1)(3) is a frequently used technique.

Dia. 8: B(4)(6) gives up the corner for the outside.

Dia. 9: B(1), takes another standard position of "extending one side in a cross cut situation".

Dia. 10: W(1) is a conceivable counter attack. B at a is the simplest and also the severest play.

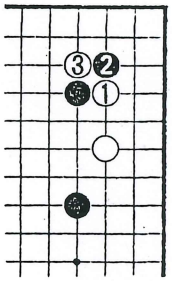
Dia. 11: A direct maneuver like W(1) does not work. B(2)(4) are the good plays and after B(10), W has a losing fight.

Dia. 12: B(1) is also valid. B's structure after B(9) is very good.

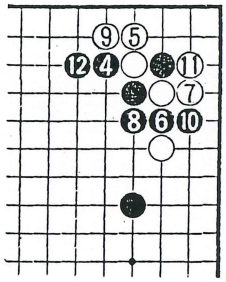
Dia. 13: W(1) is also a valid method.

Dia. 14: B(1) is good. If W(2), B(3)(5) smoothly acquires the upper portion as territory.

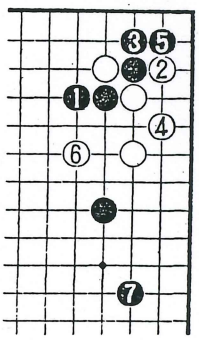
Dia. 15: B(1) is also valid. After W(2), B(3) is correct.



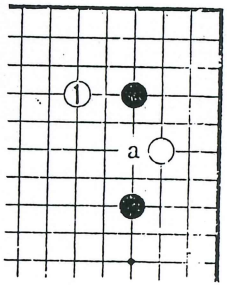
Dia. 7



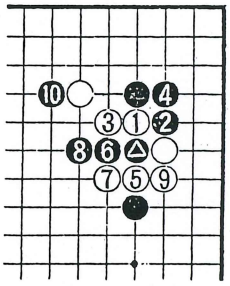
Dia. 8



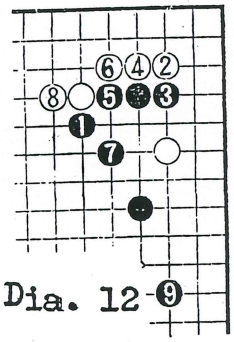
Dia. 9



Dia. 10

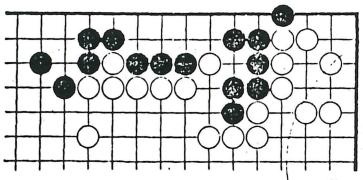


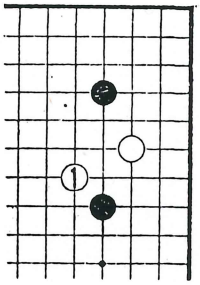
Dia. 11



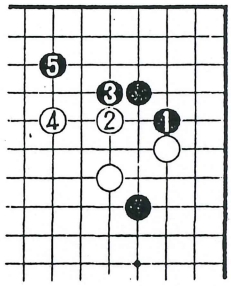
Dia. 12

NEW PROBLEM: W to play ...

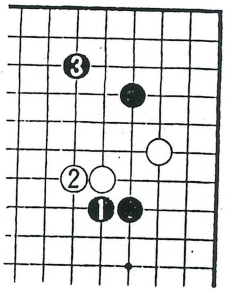




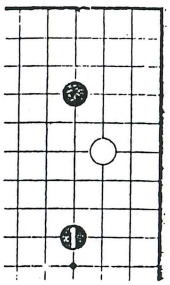
Dia. 13

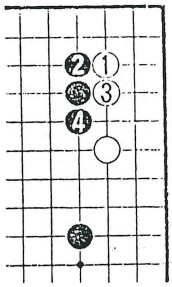


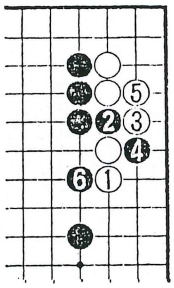
Dia. 14

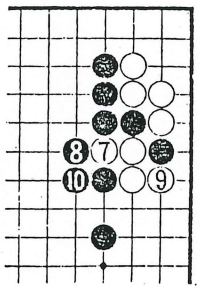


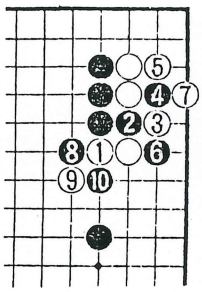
Dia. 15

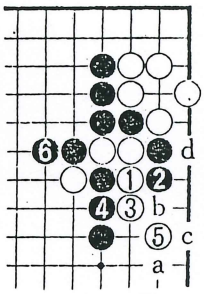

Dia. 1


Dia. 2

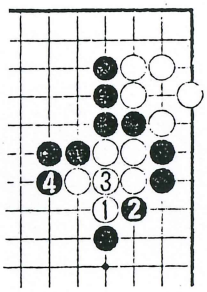

Dia. 3


Dia. 4


Dia. 5



Dia. 6


Dia. 7

THE STAR POINT: THE HIGH TWO SKIP PINCER

Dia. 1: B(1), the high two skip pincer, is very popular. The aim is to lead into a center fight.

Dia. 2: W(1) is a valid line of play.

Dia. 3: If W(1), B(2)-(6) is a valid technique.

Dia. 4: Continuing through B(10), the exchange is even.

Dia. 5: If W(1) takes this variation, the sequence goes through B(10) and continues ...

Dia. 6: W(1) through B(6) completes this exchange. B(6) may first complete B at a, W at b, B at c, and W at d.

Dia. 7: W(1) is not valid. B(2)(4) captures in a ladder.

Dia. 8: W(1) is bad because B gets (2)(4), a precise closure, with sente.

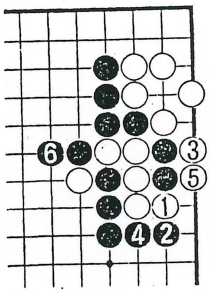
Dia. 9: In this position, B can later choose a threat play at either a or b.

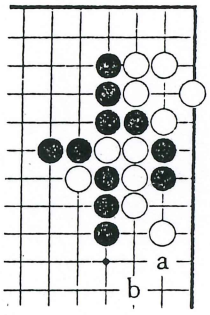
Dia. 10: W(5) is another variation.

Dia. 11: B can play at a against W(1). Refer to the low two skip pincer.

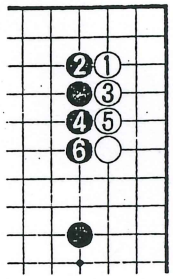
Dia. 12: W(1) is again valid.

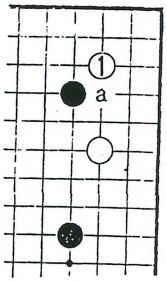
Dia. 13: B(2)-(10) is a valid variation.


Dia. 8

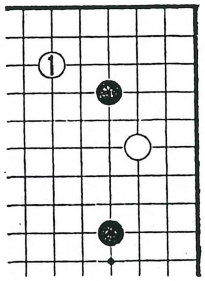


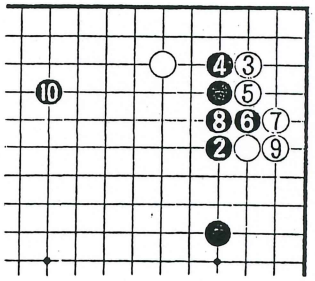
Dia. 9

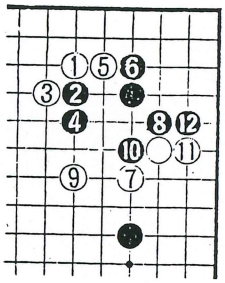

Dia. 10



Dia. 11

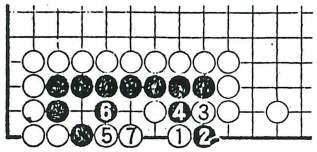

Dia. 12

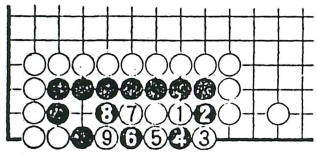

Dia. 13


Dia. 14

THE GO LETTER VOL.I NO. 28

THE ANSWER TO PROBLEM:

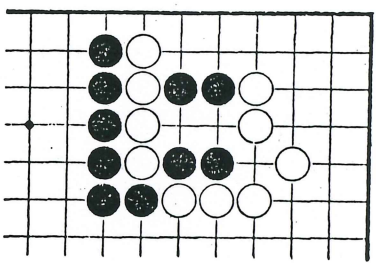




W(1) is the correct play. B(2)(4) are the maximum counter but after W(7), this is double ko and a lost fight for B.

W(1) leads into a ko fight.

PROBLEM ON TESUJI:
W to play ...



(conti-) THE STAR - TWO SKIP PINCER

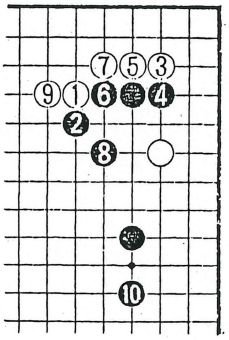
Dia. 15: Against the high W(1), B(2) is valid. If W(3) enters the corner, B's play through (10) is good. B(8) is especially correct.

Dia. 16: W(1) is a hamete or trap. B(2) and (4) are correct responses and W does not have a good follow up.

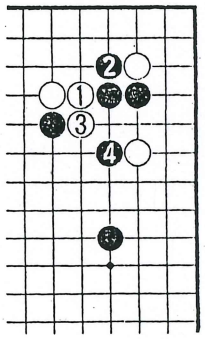
Dia. 17: B(2) is poor and allows W(1) to succeed.

Dia. 18: W(1) at times could be effective. B(2) is an orthodox play. W(3) is also a good play. The exchange through W(9) is even.

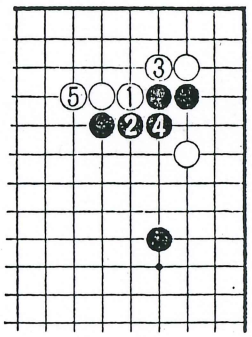
Dia. 19: B(2)(4) is at times effective. W (5) leads into fierce fighting.



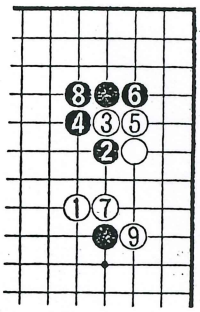
Dia. 15



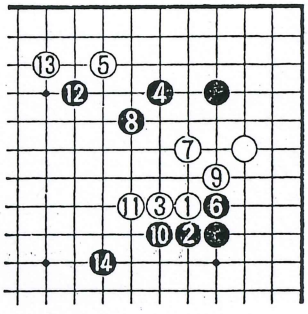
Dia. 16



Dia. 17



Dia. 18



Dia. 19

THE STAR: HIGH THREE SKIP PINCER

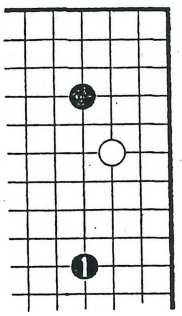
Dia. 1: Since most of the variations in the low three skip pincer can be applied here, exchanges starting with W's entry into the 3-3 point and the knight's counter pincer from the other side, will be eliminated.

Dia. 2: W(1)(3) are calm "wait for an opening" type of plays.

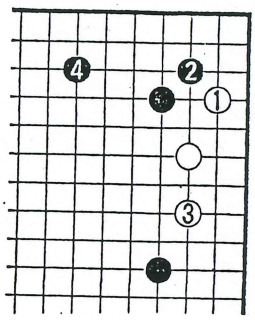
Dia. 3: Against the high W(1) counter pincer, B(2) is as always valid. After W(3), B(4) is another technique. The exchanges through B(16) is joseki.

Dia. 4: B(1) is also valid. The play through B(15), gains on the outside "influence" in exchange for the corner.

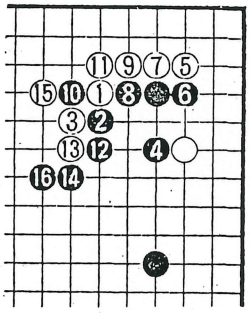
Dia. 5: If W leaves the situation, B(1)(3) attack is the orthodox method.



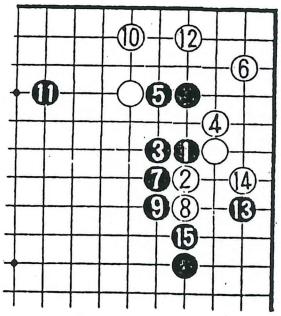
Dia. 1



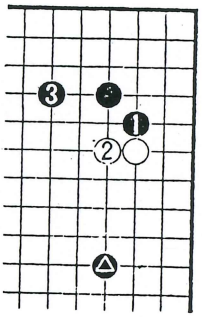
Dia. 2



Dia. 3



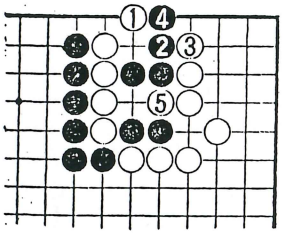
Dia. 4

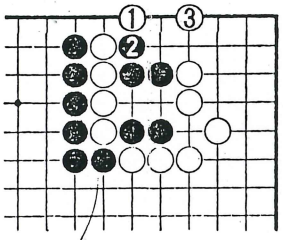


Dia. 5

ANSWER TO TESUJI PROBLEM:

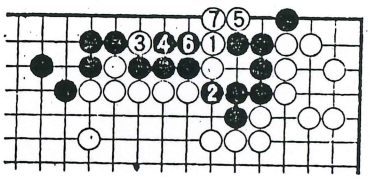
W(1) is correct and wins the semeai or connects as in the diagram on the right.





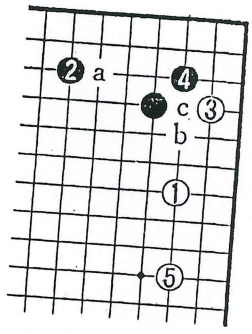
ANSWER TO PROBLEM:

W wins semeai.

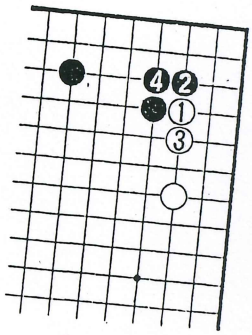


THE STAR: THE BIG KNIGHT'S APPROACH

Dia. 1; The W(1) approach is used from time to time depending on the surrounding circumstances. B(2) is the standard response. If W(3), B(4) is correct and the fact that B(2) is a step further than at a is a greater satisfaction when compared to the other joseki. If W(3) is not played, B at b is a good play. If on occasion W enters at (4), with the W(3) play, B at c is correct.



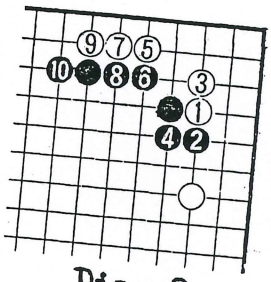
Dia. 1



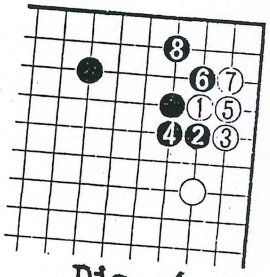
Dia. 2

Dia. 2: B(2)(4) are good choice of plays.

Dia. 3: B(2)(4) variation to build strength on the outside is also valid.



Dia. 3

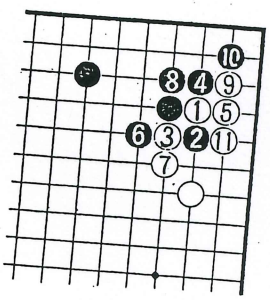


Dia. 4

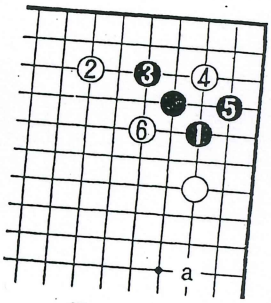
Dia. 4: Against the W(3) variation, the soundest line of play is to fill at (4).

Dia. 5: W(3) is very severe but normally, B(4)(6) is a good choice because B gets the sente and thus be able to play elsewhere.

Dia. 6: B(1) is also valid. W(2) is most often played under the circumstances and this exchange completes after W(6). W(4) is played as a sacrifice stone and after W(6) hinders B from moving outward. B(5) can also be played at a in a pincer attack.



Dia. 5



Dia. 6

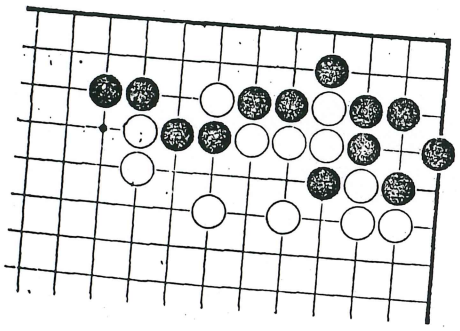
PROBLEMS ON TESUJI:

Dia. A: W to play ... the one isolated W stone seems captured but with the proper technique ...

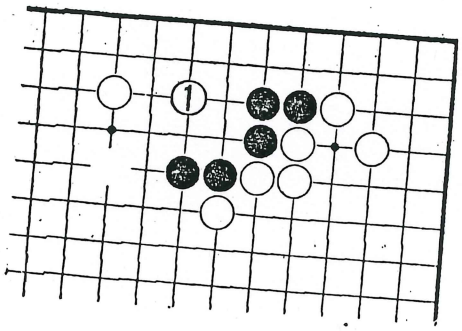
Dia. B: W(1) is at the vital point. B to play ... with the proper play B should be able to protect the cut with sente.

Dia. C: W to play ... W must make two eyes to live ... it seems impossible, but with the proper play W accomplishes just that.

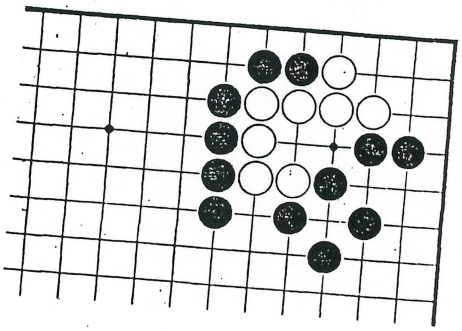
Dia. A



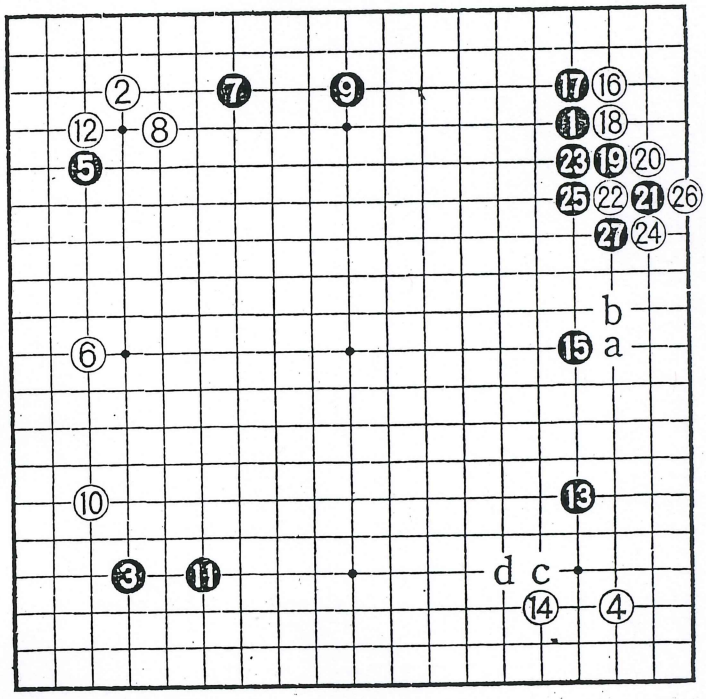
Dia. B



Dia. C



KIDANI (W) vs TAKAGAWA (B giv. 5 pts)
FROM THE FIRST MEIJIN TOURNAMENT



W(6) is unorthodox because it lacks impact when considered as a pincer. Note that B(5) has room to make the standard two skip side position. Nevertheless, this is one of the plays frequently played by this great master Kidani, who constantly swims against the flow of the accepted current.

B(7)(9) line was taken, forseeing the W(10), B(11) exchange and gaining satisfaction in the off key position of the W(6) stone. That B can invade between W(6) and (10), and that W(6) lacks pressure against the B(5) stone.

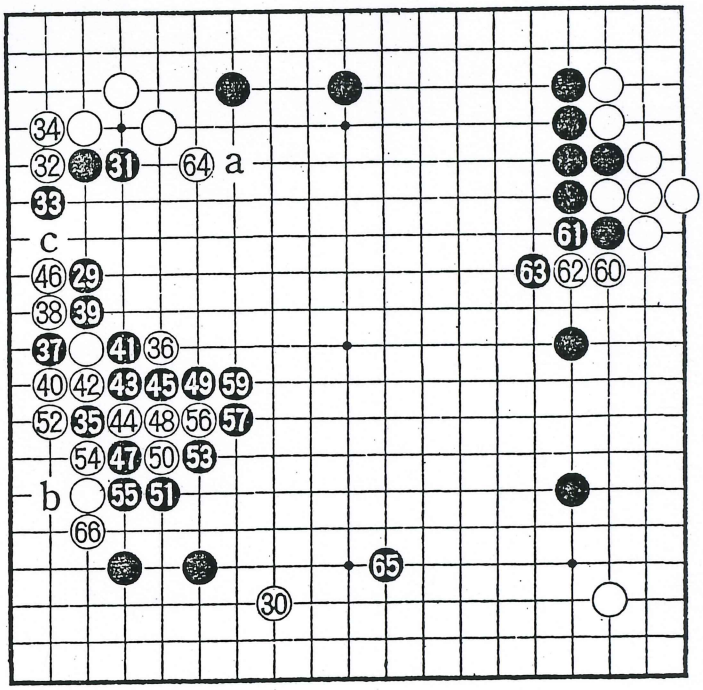
W(12) at a or b would have been more difficult for B.

W(14) is again the individualistic style of Kidani. The orthodox response against B(13) is at either d or at c.

W(16), jumping immediately into the corner is again typical of Kidani.

B(21) variation was played first to gain sente to be able to play at (29) and also because the regular play of extending out to (22) is not good in relation to the B(13)(15) position.

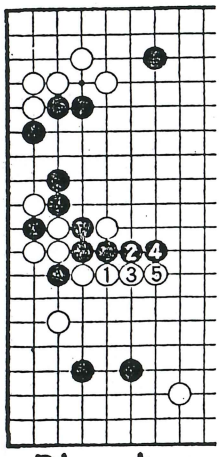
W(28) fills.



W(30) at (32) would also have been an excellent play.

B(35) launches a fairly natural sequence of plays through B(45).

W(46) is the losing play. W should follow the sequence in Dia. A and isolate the two B stones in the lower left corner.


Dia. A

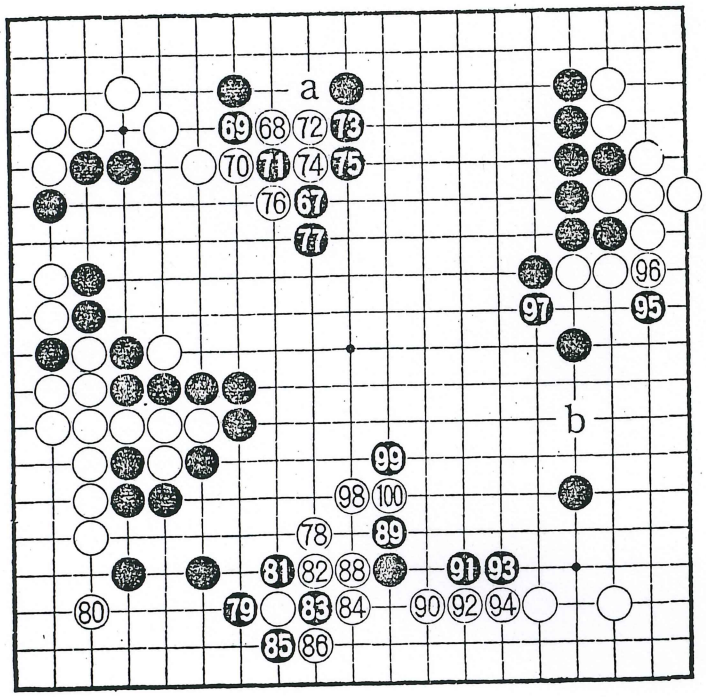
B(47) through (57), a forcing sequence, was a painful blow against W. B gains a tremendous outside "influence".

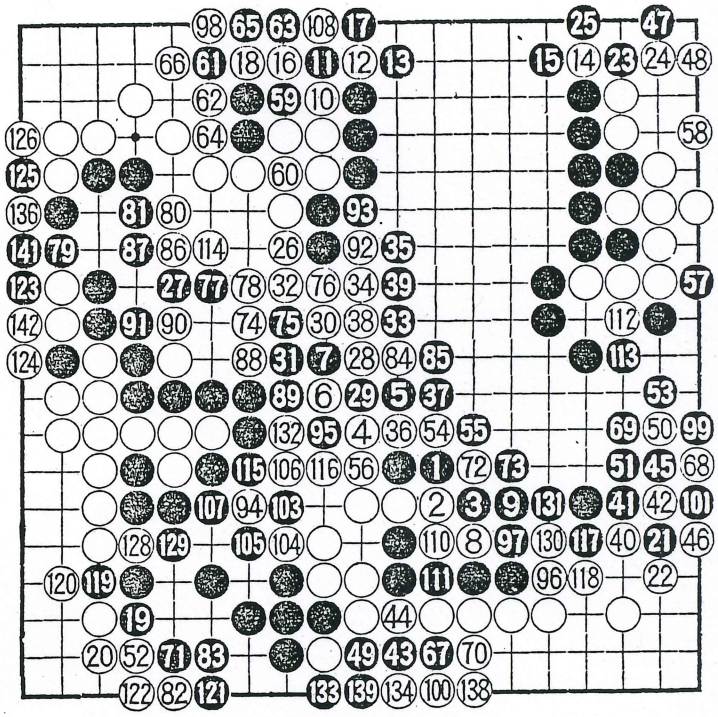
If W(52) had made the error of playing at (54), B at (52) would have been more bad for W.

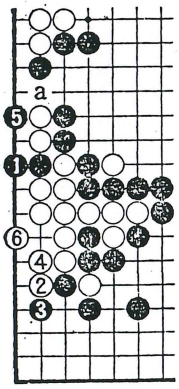
B(55) could have been played at (56). After W answers, B plays at a. Since W must somehow jump into this huge B potential this might have been more difficult for W.

W(58) fills at (35). W(64) is a very good play.

W(66) seems like a small play, but this is not so. If B gets to play here, it is not only big in itself, but promises further plays at b or c, which are semi forcing.







Dia. B

Dia. B: If B plays at a, W must respond or lose a sizable part of this group by the B(1) play. Or B may prefer to play at (4) first and threaten the B(1) play.

B(67) should have been held back to the point at (74).

B(68) good. If B(73) is played at a, W pushes at (73) and leads into a fight with an unpredictable future.

W(80), although a big play, is an odd sequence considering the W(78) play. W(80) at (85) or some play in this area seems to be called for.

B(87) fills.

B(95) at (98) was a better play.

After W(98)(100), B has a difficult time holding back W because of flimsyness in structure.

W(10)(12) are very strong. B(13) is the safe line, banking on a slim margin.

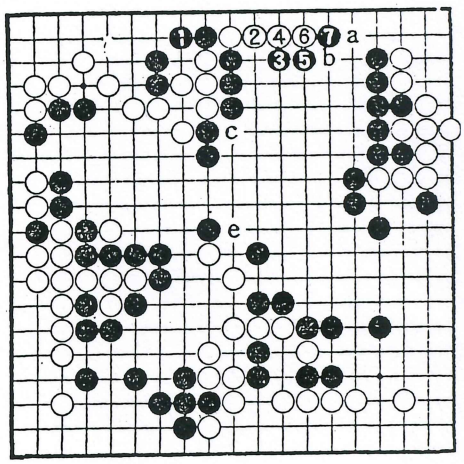
Dia. C: If B(1), W extends out to (6), forcing B (7) and plays for the showdown at e considering the weaknesses at a, b, and c.

W(102) fills at (21). W(109) takes back at (63).

B(127) takes at (1). B(135) fills at (6).

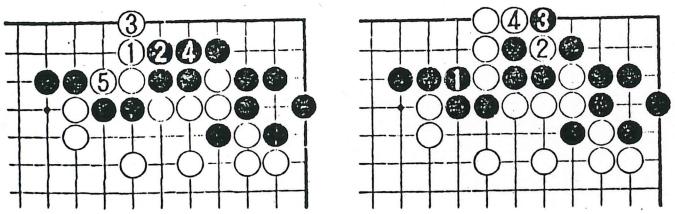
B(137) fills at (68). W(140) fills at (125).

B wins by 2 points.

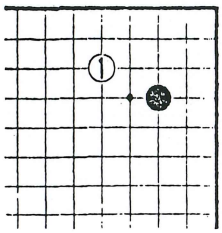


Dia. C

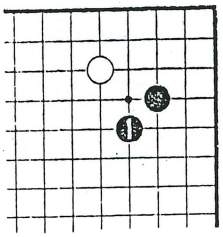
ANSWER TO TESUJI PROBLEM (A):



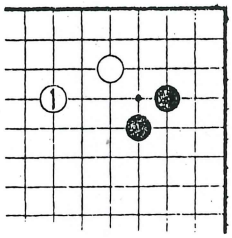
W(3) is the key play. Since B(4) is necessary, W(5) cuts and captures the two B stones. If B tries to save the two stones with (1), W(2) pitch captures B.



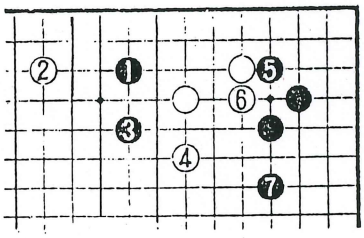
Dia. 1



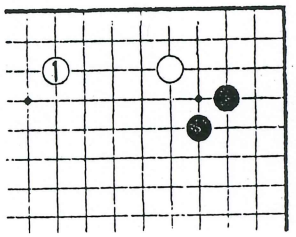
Dia. 2



Dia. 3



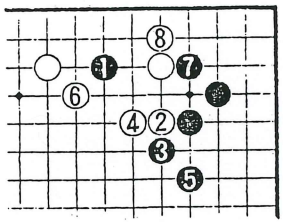
Dia. 4



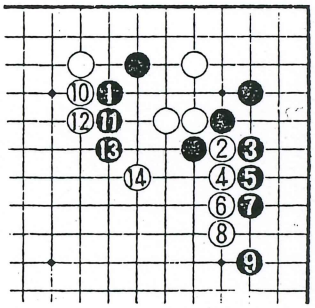
Dia. 5

Dia. 1: B is at the Low Point corner opening. W(1) approach is the knight's play.

Dia. 2: B(1), diagonal, is a sound positional play. The great Shusaku used this play frequently with success and therefore it is named after him. The advantage of this position is that it can readily develop in four directions: one; to pincer the W stone; two, to extend to the lower right side; and three, to press the W stone from above; and four; to take the corner by playing to the right of the W stone.



Dia. 6



Dia. 7

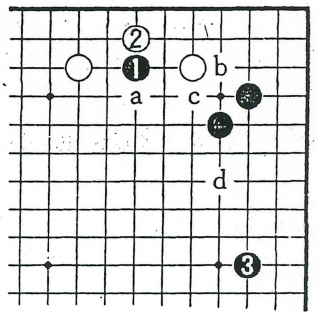
Dia. 3: W(1) is most frequently used as a response, although the old classic method is to play one point right.

Dia. 4: B(1)-(7) is one of many follow ups possible and this exchange is considered even.

Dia. 5: Of the extensions, W(1), is most often played.

Dia. 6: B(1) is perhaps most natural. The strategic aim is to settle this area with sente and to play elsewhere.

Dia. 7: B(1) is risky and after W(14), puts itself under attack.

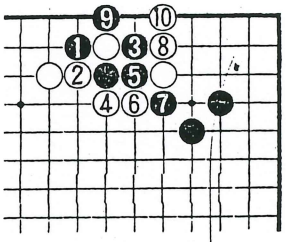


Dia. 8

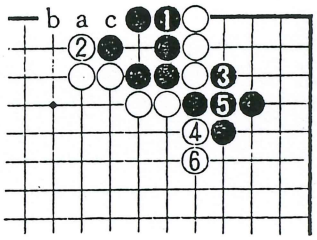
Dia. 8: W(2) is a safe resolution. B (3) completes this exchange for the moment. But if W plays at a to pin the B(1) stone, B gives it up and gets the exchange at b, W at c, and B at d.

Dia. 9: B(1) should be withheld until the proper time.

Dia. 10: W's gain on the outside is greater than B's capture of the three W stones. In addition, W has plays at a or at b, threatening c.



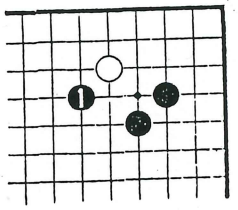
Dia. 9



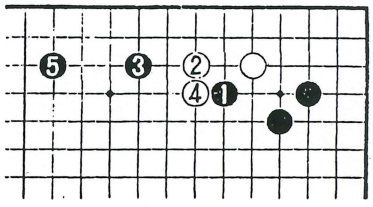
Dia. 10

Dia. 11: When W leaves this area to play elsewhere as is frequently done, B (1), press, is the usual play.

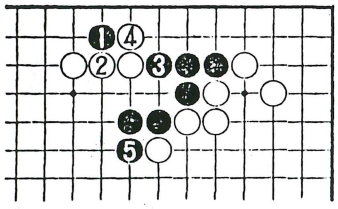
Dia. 12: If W(2) is the response, B(3) (5) are joseki.

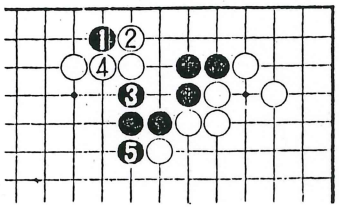


Dia. 11

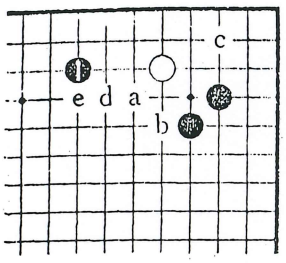


Dia. 12

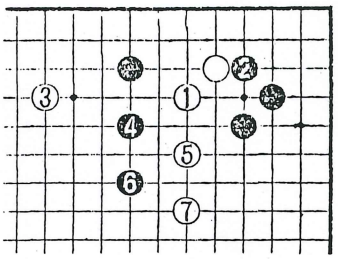




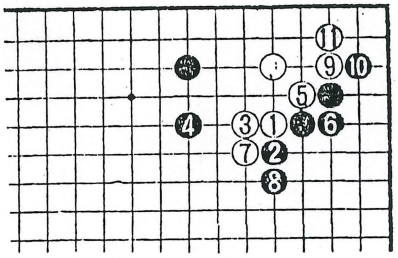
ANSWER TO TESUJI PROBLEM B:
B(1) is excellent and gets to protect the cut with sente and play (5).



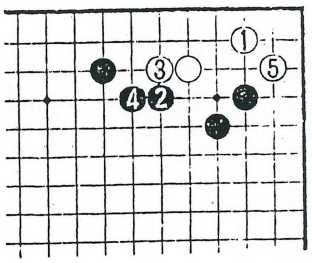
Dia. 13



Dia. 14



Dia. 15



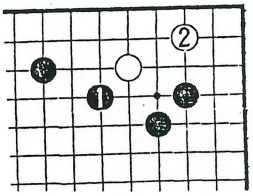
Dia. 16

Dia. 13: B(1) is the typical pincer. One point right is a more severe variation. After B (1), W usually plays at a, b, or c. The other choices of d or e are poor.

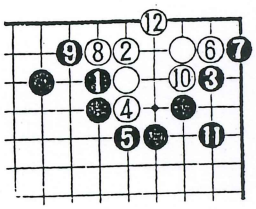
Dia. 14: An orthodox exchange.

Dia. 15: W establishes a safe group.

Dia. 16: W(1)-(5) quickly gains safety in the corner.



Dia. 17

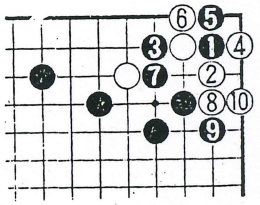


Dia. 18

Dia. 17: It is even possible for W to play elsewhere and allow B(1). W(2) is the key play in order to live.

Dia. 18: W lives after (12).

Dia. 19: Against B(2) variation, W gives up the one W stone and lives in the corner.

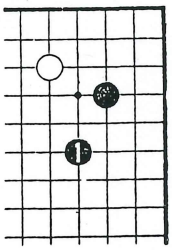


Dia. 19

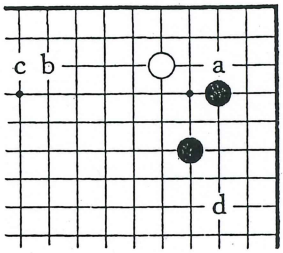
Dia. 1: B(1), along with the diagonal, is an orthodox play. It develops more readily to the side but is less structurally sound towards the corner when compared to the diagonal position.

Dia. 2: W plays at a towards the corner or extends to the side at b or c and occasionally pincers from the direction of d.

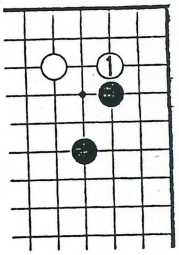
Dia. 3: W(1) is most frequently played.



Dia. 1



Dia. 2

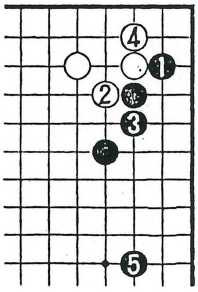


Dia. 3

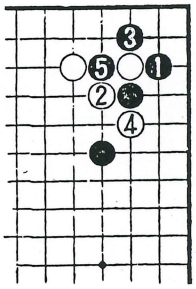
Dia. 4: B(1) is the natural response. B(3) is a peaceful line.

Dia. 5: B(3) is the severe line that is more in vogue today.

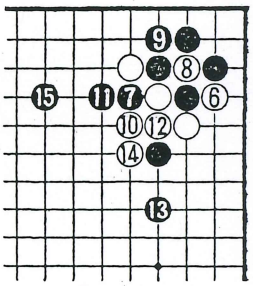
Dia. 6: The exchange through B(15) are the maximum plays for both B and W.



Dia. 4



Dia. 5

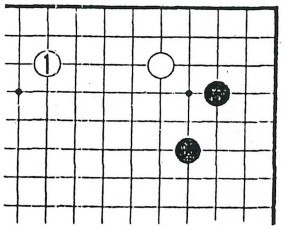


Dia. 6

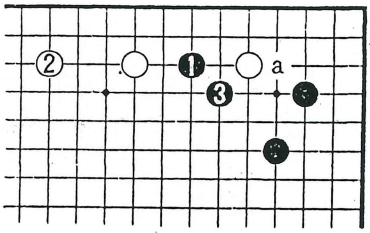
Dia. 7: W(1), three skip, is the commonly played extension.

Dia. 8: B(1) is the severest play. If W(2), B(3) and since W still has a play in the corner, B(3) can be played at a instead.

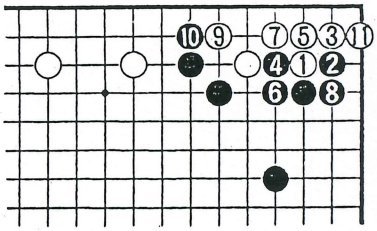
Dia. 9: W(1)(3) is the proper technique to live in this corner.



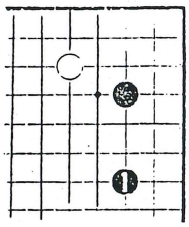
Dia. 7

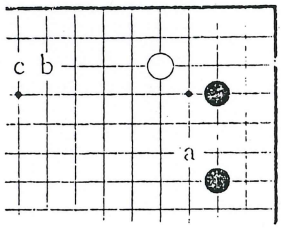


Dia. 8

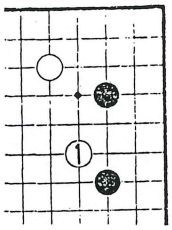


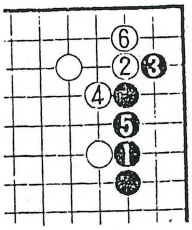
Dia. 9

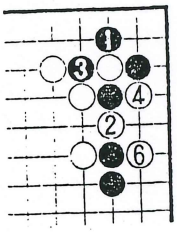

Dia. 1

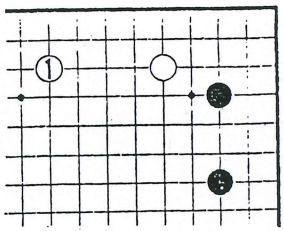


Dia. 2


Dia. 3


Dia. 4


Dia. 5


Dia. 6

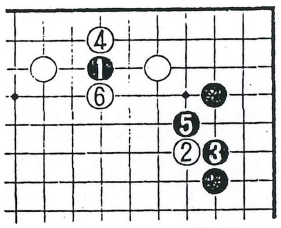
Conti- LOW POINT: KNIGHT'S APPROACH

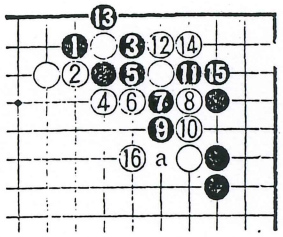
Dia. 1: B(1) is a safe extension to the side. This is usually played to counteract a strong W force in the lower right corner.

Dia. 2: W takes two line of plays. The settlement technique begining with a, or the extension to the side at b or c.

Dia. 3: W(1) is a well known technique.

Dia. 4: If B answers at (1), W settles in the corner with the line through (6).


Dia. 7


Dia. 8

Dia. 5: The initiating play in Dia. 3, was made to prevent this B(1) turn. Notice that after B(5) fills, the original W stone plays an important part in the severance of the B forces.

Dia. 6: W(1), three skip, is an often played extension.

Dia. 7: B(1) is the severest play. W(2)(4) is the excellent line of play. B(5) and W(6) completes this area for the moment.

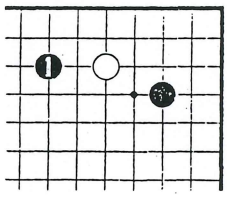
Dia. 8: B(1)(3) are poor because B(7) is not valid. After W(16), W gains considerably in the exchange. If the ladder is favorable, W(16) is played at a. This diagram illustrates the value of the W(2) play made in Diagram 7.

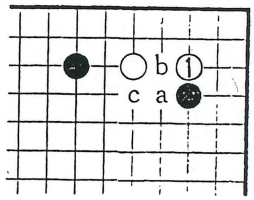
Dia. 1: The one skip is more severe than the pincers that are further away.

Dia. 2: W(1) plays for the corner. B may take the simple line of B at a, W at b, B at c.

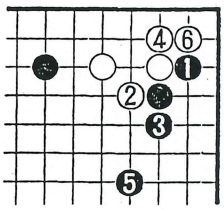
Dia. 3: B(1) is the usual play. B(3) takes the peaceful line. B(3) can turn at W(4) into a more complex line. W(6) is an important safety play. If the original B pincer was further away, this play becomes less imperative.

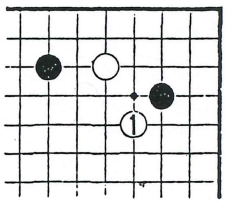
Dia. 4: The W(1), knight's press from above, is a standard play utilized in the two and three skip pincers too.

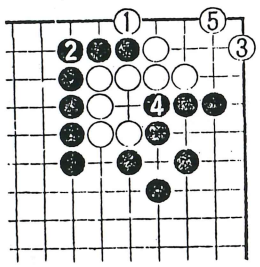

Dia. 1



Dia. 2


Dia. 3

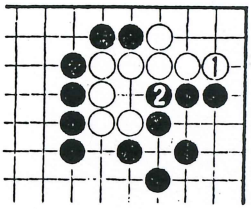

Dia. 4



ANSWER TO THE TEST I PROBLEM C:

The correct answer is to get the W(1),B(2) exchange first and to play the W(3) key spot. If B (4) invades at (5), W lives with a play at (4).

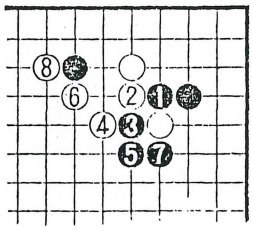
W(1) fails to live after B(2) ....



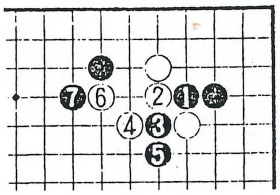
Dia. 5: B(1) is one of two standard responses. The exchange through W(8) is joseki.

Dia. 6: B(7) is the difficult variation.

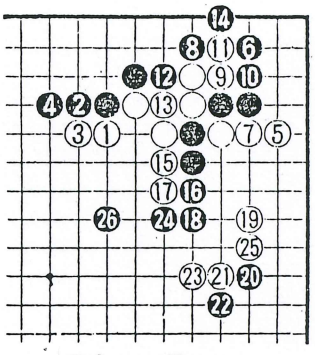
Dia. 7: The exchange through B(26) is even.



Dia. 5

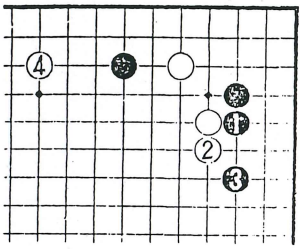


Dia. 6

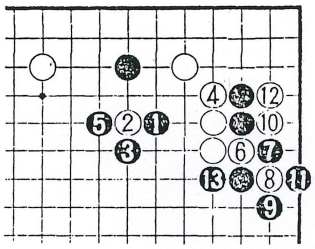


Dia. 7

Dia. 8: B(1) is the other standard play. W(4) is severe and correctly tries to utilize the W wall on the right by pincering the B stone.



Dia. 8



Dia. 9

Dia. 9: B(1) is the key point. W(2) is a fierce variation and the exchange ends after B(13).

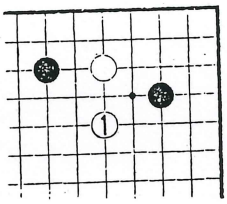
Dia. 10: W(1) is a sound simple variation.

Dia. 11: B(1) is orthodox. W(2) is severe. B(3) can play to save the single B stone but normally B plays for the corner. W(4) can also be played simply down to the left of W(4). In which case, B pushes to the left of B(1), W at (8).

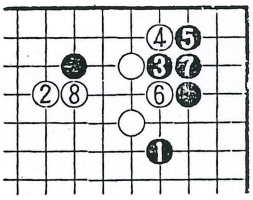
Dia. 12: W(1) is also standard.

Dia. 13: This exchange is even and joseki.

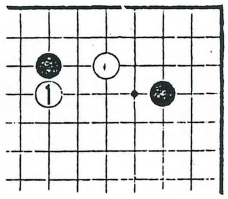
Dia. 14: If B(1) is the choice, W attacks from the direction of (2). The exchange through (12) is one variation and is about even.



Dia. 10



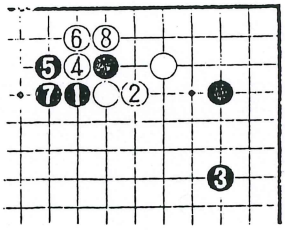
Dia. 11



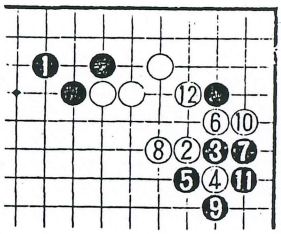
Dia. 12

Dia. 15: W(1) is standard.

Dia. 16: ... in order to protect at (7) after W plays at (6). W(14) completes this exchange, but later if W attacks the corner with a, B at b, W at c, B at d, makes the corner safe. If the ladder after W(14) is unfavorable, W(10) is pitched from (12) and when B plays to capture it, B plays at (10) and captures the corner.

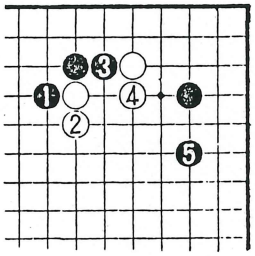


Dia. 13

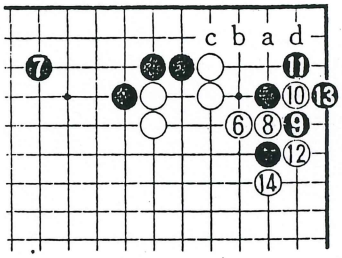


Dia. 14

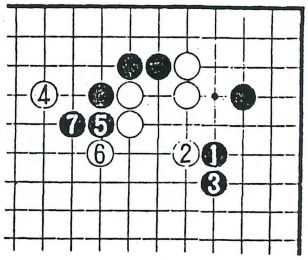
Dia. 17: B(1) gains in this area after the W(2), B(3) exchange, but allows W to get the key attack on the other side. Each specific situation should govern which choice to take.



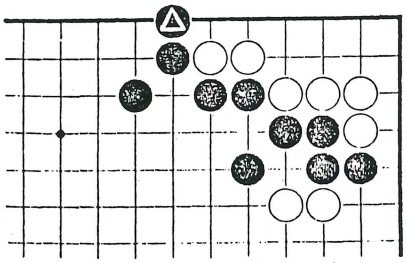
Dia. 15



Dia. 16

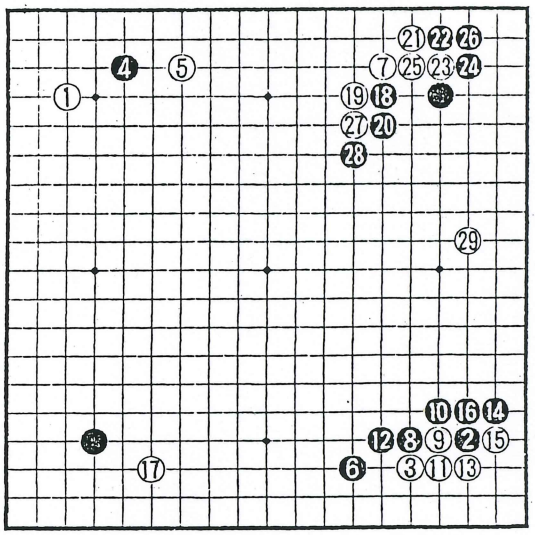


Dia. 17



NEW PROBLEM: B to play and kill ...

HONINBO GANJO (W) vs INOUE ANSETSU (2 hdcp)

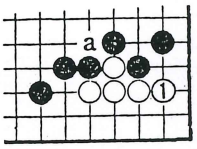


The 11th Honinbo Ganjo (1775-1832) is reknown for his match games with Nakano Chitoku (Yasui Senchi The 8th). They were so equally matched that while both were qualified for the high post of meijin, neither could gain it because of the other. Ansetsu, 22 years old at the time of this his debut in the Oshirogo Match Games, is the famous Inoue Intetsu who kept challengingthe House of Honinbo for the seat of Meijin.

In this game, Ganjo adroitly handles the fierce attack of Ansetsu and imperceptably brings it to a toss up contest. This game is known as Ganjo's best game of his life.

B(8)-(16) is a standard exchange after W ignores the B(6) one skip pincer.

Dia. A: The joseki today is to simply extend (1) and play for the cut threat at a. But since this is a two stone handicap game, the W(15), gaining sente to play a fast opening game, is understandable.

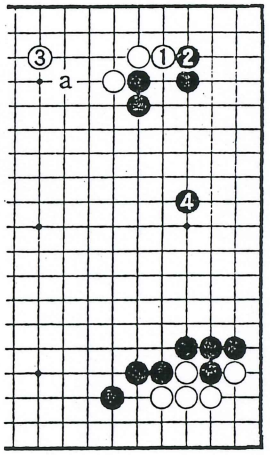


Dia. A

W(17) prevents B from positioning in this area. But a play to attack the handicap stone from the other side of W (7) would have been equally good.

B(18) plays for a huge potential on the right.

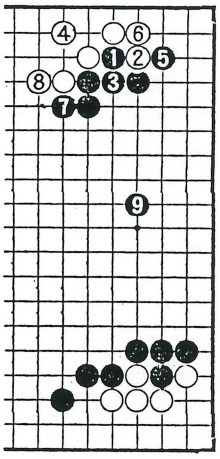
W(21) is a variation which gains the W(29) invasion. Since W(29) has room enough on both sides to make a two skip extension it is safe.



Dia. B

Dia. B: W(1) is the standard play, but after B(2), it is vulnerable to an attack at the key point a. Therefore if W plays at (3), B(4) creates a B potential that would be too big and difficult to handle.

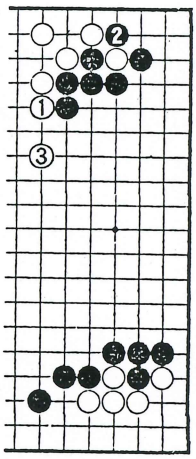
Dia. C: B(1) joseki variation is worthwhile of study. If B gets W to respond through W(8), B gets a huge potential after B(9).



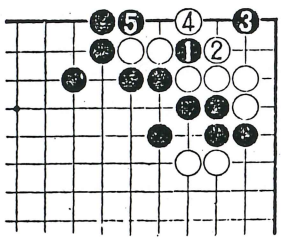
Dia. C

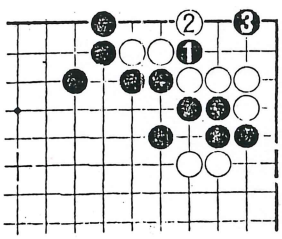
Dia. D: W would most likely respond with W(1) (3) instead of the W(6) of Diagram C.

W(27), forcing a B(28) response before W(29) was an astute maneuver.



Dia. D





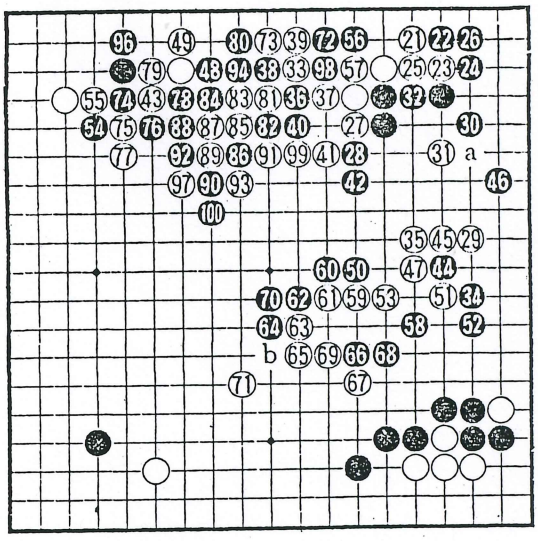
ANSWER TO PROBLEM:
B(1)(3) is the correct combination. W(2) of both Dia. do not affect the outcome.

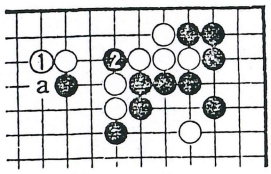
B(30) protects its weakness first and now threatens either the attack from B(34) or from B(36).

W(31), which leaves a later play to press and fortify at a, and W(33) is an excellent sequence of plays.

Even at this point, B(36) is a vital point.

W(37) is in poor form structure, but it can not be helped.



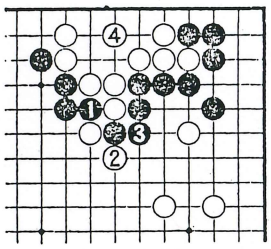


Dia. E

Dia. E: If W(1) or a, B (2) finishes W.

B(38) and the attack which follows are frightening. On the other hand, the survival skill, shadowed by the brilliance of attack, should not be overlooked.

B(42) is correct. The B(1) cut in Dia. F: is shortsighted. W gets a free play at (2) and makes a definite safe group with W(4). As it is, B(56) becomes an added threat.

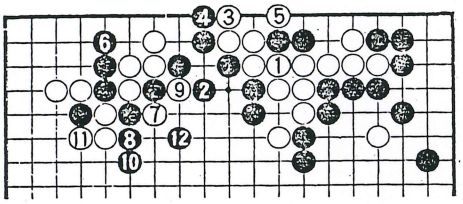


Dia. F

After W(43), B begins to unfold a complex attack on a grand scale, delicataly involving the very existence of several W groups.

W(71) is necessary because to neglect this situation and allow B at a, can not be tolerated.

W(81) at (98) is conceivable as in ...



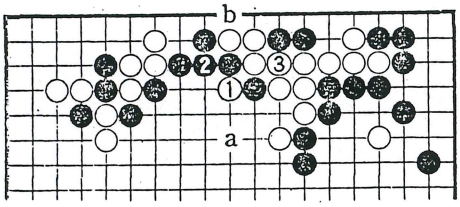
Dia. G

Dia. G:... but B(2)-(12), one of many difficult variations, resolves the situation beautifully.

Dia. H: If B(2) fills, W(3) makes this group safe because W can live with either a play at a or at b.

Thus, B(82) follows a forcing line through W(99).

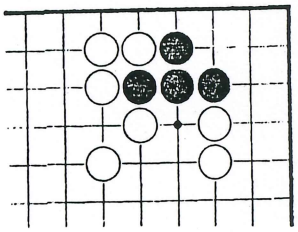
W(95) fills at (86).



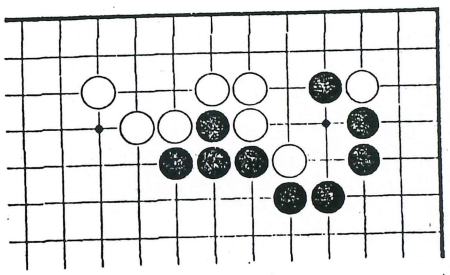
Dia. H

NEW TESUJI PROBLEMS:

Dia. A: B to play and live ...



Dia. B: W to play ... the problem is to save the single W stone in the corner. Can you make it live?

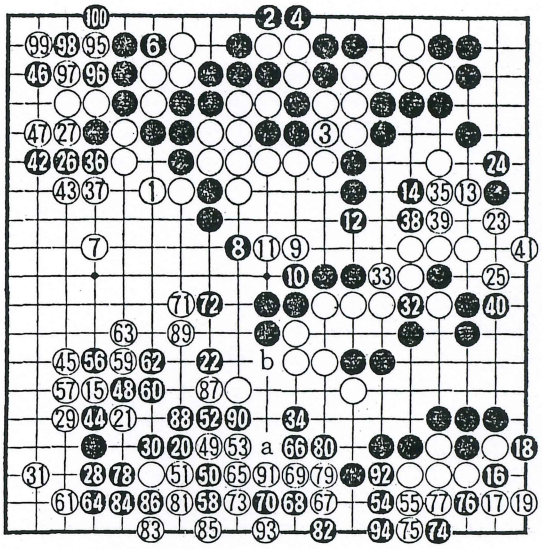


HONINBO GANJO(W) vs ANSETSU (conclusion)

W(5) fills.

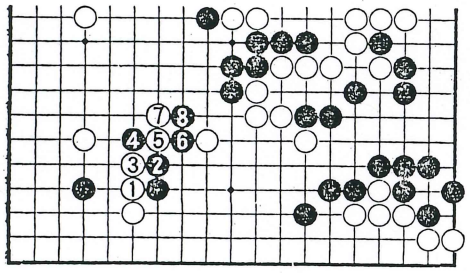
W(7) good. W(9)(11) assures the safety of the large W group and at the same time threatens the severance at B(12). Therefore B(12) (14) is forced. And thus W gains the attack at W(15). At this point the advantage of the two stone handicap has been nearly nullified. No ordinary person could have survived such devastating attacking thrusts of Ansetsu. And more fierce fighting is yet to come.

B(20), seeing that an ordinary play would not resolve this predicament, goes all out for a game.



W(21) light play!

Dia. I: If W had pushed through with (1) and (3), B(8) presents W with the problem of finding a survival for the large W group in the center-right.

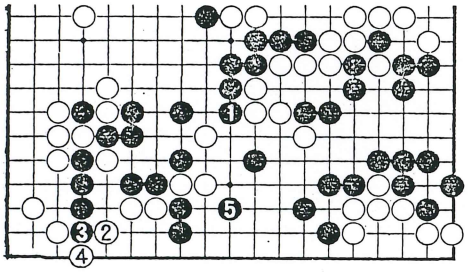


Dia. I

B(26) shifts the battle to the upper left, leaving it unresolved, settles the lower right corner with (28)(30) and like a whirlwind gets the vital thrust at (34), gains the B(46) play in the upper left and gets the important cut at (48), without which W has a play at (64). If B answers that play at (64) with B(84), W wins with (78).

B(64) does not give an inch.

Dia. J: B(1)-(5) would have given B a win without the complexity which follows.



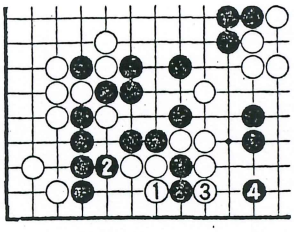
Dia. J

Thus, W(65) takes up the challenge and begins the difficult maneuvers to save this group.

B(66) strong.

W(67) is the survival pattern.

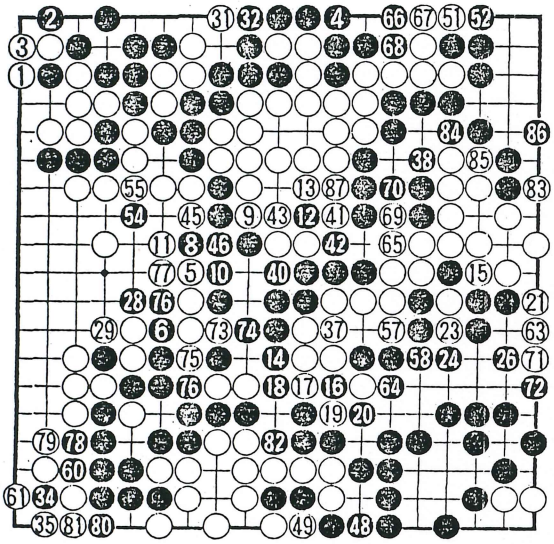
Dia. K: If W(1)(3), B(2)(4) makes W's survival dubious.



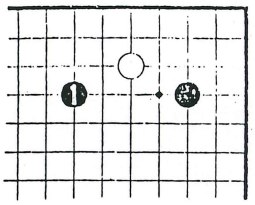
Dia. K

B(68) and the plays that follow are very difficult.

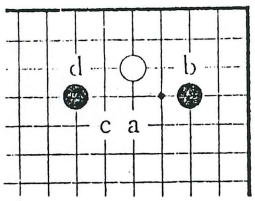
Thus, to B(94), the end result is a huge exchange of property. With B gaining about 30 points in the lower right corner and W living and destroying the lower side which is not only bigger but gets (95) which is worth about 13 or 14 points in the end game play. In spite of this more than one can hope for gain, B was able to win with 1 point. Perhaps this illustrates the value of the two stones handicap.



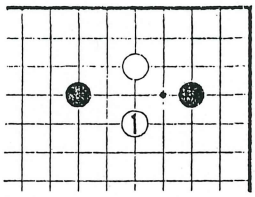
B(22) takes ko at (16). W(25) fills saving two stones. W(27) takes ko at (19). B(30), W(33), B(36), W(39), B(44), W(47), B(50), W(53), B(56), W(59), W(62) ko. B wins by 1 point.



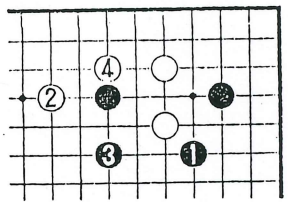
Dia. 1



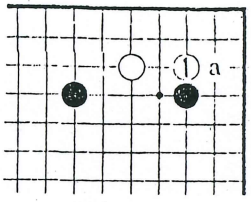
Dia. 2



Dia. 3



Dia. 4



Dia. 5

THE ONE SKIP HIGH PINCER:

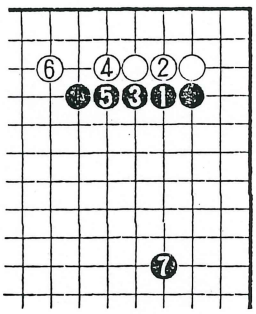
Dia. 1: B(1) is the severest of the pincers. W almost never neglects this position for a B's play two points right of (1) is too severe.

Dia. 2: W has four responses.

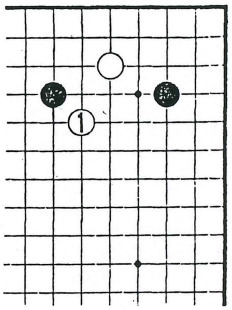
Dia. 3: W(1) is valid.

Dia. 4: After B(1), W(2)(4) is the least complicated.

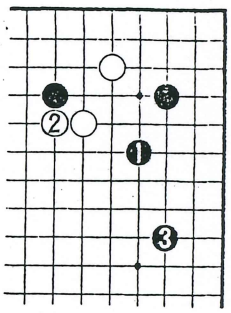
Dia. 5: W(1) is a standard line and B at a is usual.



Dia. 6



Dia. 7



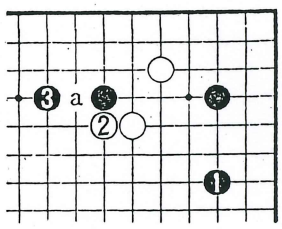
Dia. 8

Dia. 6: B(1)-(7) is a valid variation.

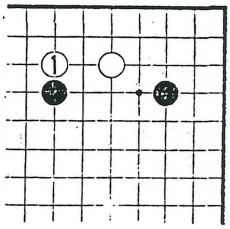
Dia. 7: W(1) is the most popular line.

Dia. 8: Joseki.

Dia. 9: B(1) can also be played with the intent to pull out at B(3). W usually continues at a.



Dia. 9

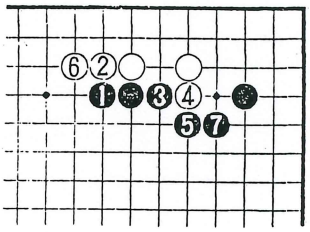


Dia. 10

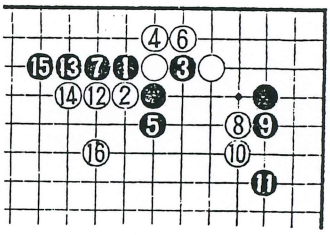
Dia. 10: W(1) is also valid.

Dia. 11: B(1) avoids complexity.

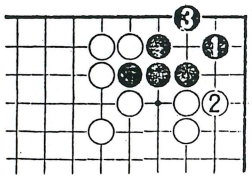
Dia. 12: B(1) depends on the ladder situation. If B(7) is unable to capture at (12), this exchange through W(16) favors W.



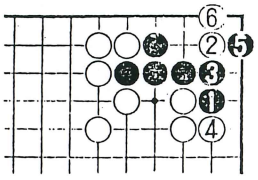
Dia. 11



Dia. 12

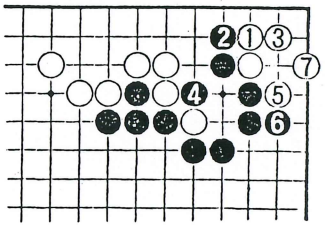


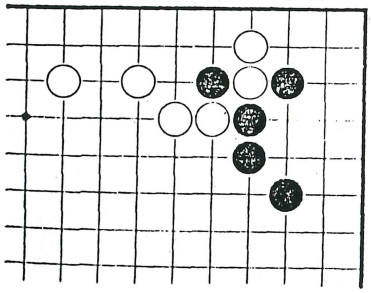
B(1) is the key play. B(3) and this group is alive. If W(2) at (3), B at (2) and lives.



B(1) dies after W at (2).

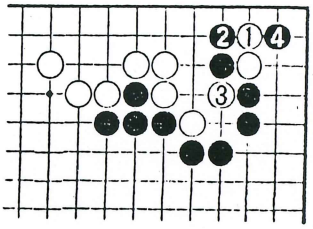
W(1) then (3) is the hidden play. B has no choice but to cut at (4) and allow W to live.

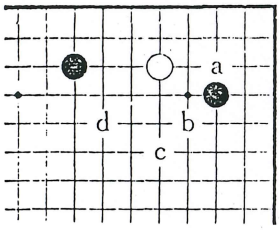




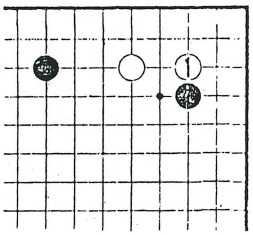
NEW PROBLEM: B to play ...

W(3) is not valid. B(4) wins.

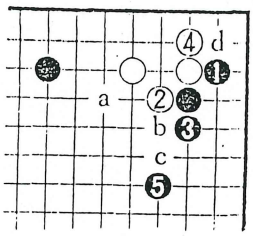




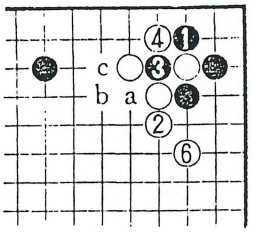
Dia. 1



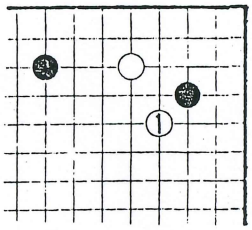
Dia. 2



Dia. 3



Dia. 4



Dia. 5

THE TWO SKIP LOW PINCER:

Dia. 1: This B pincer is one of the classic pincers. W has four standard responses as indicated.

Dia. 2: W(1) can be played against all the different pincers.

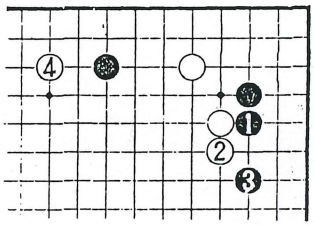
Dia. 3: B(1)-(5) joseki. After this if B gets the chance, the key attacking spot is at a. W at b, B at c, and W protects at d.

Dia. 4: Against B(1), W(2). After B fills against W(4), W(6) is good.

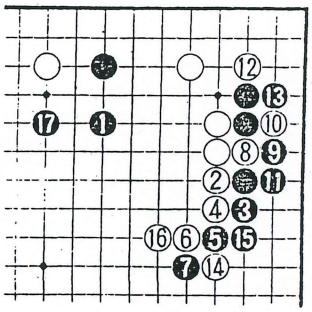
Dia. 5: W(1) has the most extensive variations.

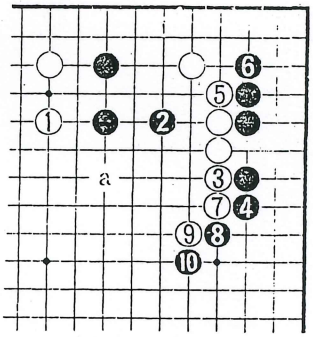
Dia. 6: B(1)(3) are orthodox. After W(4)...

Dia. 7: B(1) leads into a fierce local battle. Against B(5)(7), the W (8)(10) sequence is important. If this W(8)(10) were played after making the (14)(16) plays, B(11) would be played at(13).

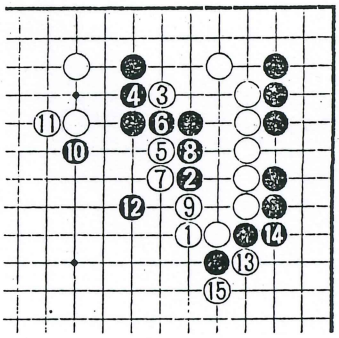


Dia. 6 & ...7





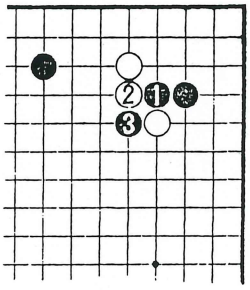
Dia. 8



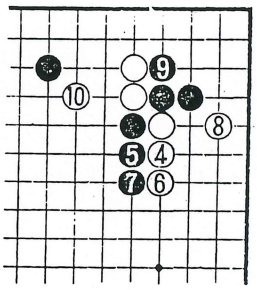
Dia. 9

Dia. 8: If W(1), B(2) is the key attacking point. To simply jump at a is slack. W plays (3)-(9) and after B(10) ...

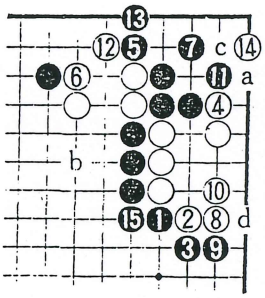
Dia. 9: When W extends at (1), B(2) is the vital point and through W(15) this is the famous exchange from the classic game between Senkaku and Dochi. Even to this day, this is considered joseki.



Dia. 10



Dia. 11



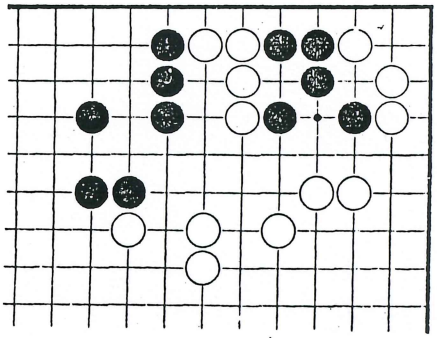
Dia. 12

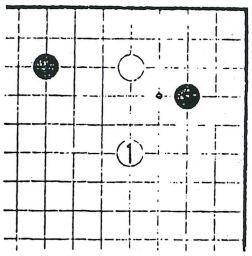
Dia. 10: B(1)(3) leads to severe and difficult variations.

Dia. 11: W(4)(6) standard plays. B(9) correct.

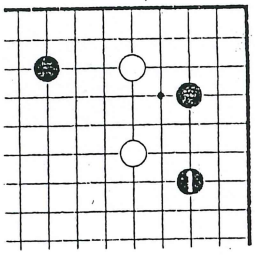
Dia. 12: B(1)(3) severe. After B(13), W(14) is good. B(15) is correct. If B(15) is played at a, W group is alive. Therefore W jumps at b. If B(15) at c, W at d and W(14) becomes an extra dividend.

NEW PROBLEM: B to play and win ...

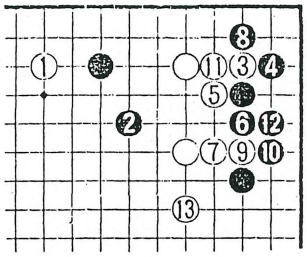




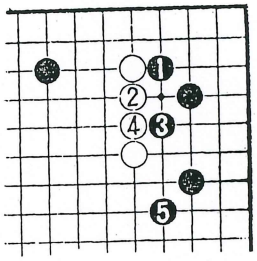
Dia. 13



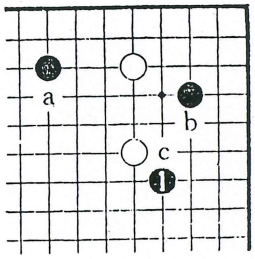
Dia. 14



Dia. 15



Dia. 16



Dia. 17

Dia. 13: W(1) is frequently played.

Dia. 14: B(1) is commonly played and is not complex.

Dia. 15: After W(1), B(2) threatens to sever the two W stones. W(7)(9) is very important. W(13) completes this exchange.

Dia. 16: If W leaves this situation, B (1)-(5) is the standard attacking form.

Dia. 17: B(1) is a valid variation. W can follow with the lines at a, b, or c. Detailed variations will be given in the two skip high section.

Dia. 18: W(1) is conceivable but B(2) is the best reply and ...

Dia. 19: The exchange through B(12) favors B.

Dia. 20: B(1), handled incorrectly, can lead to difficulties.

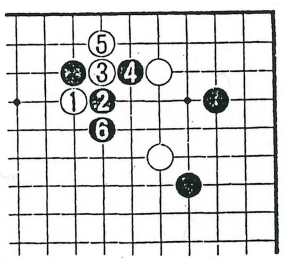
Dia. 21: W(4) is important. This exchange through B(11) is just one variation.

Dia. 22: B(1) is also frequently played and the exchange through (7) is joseki.

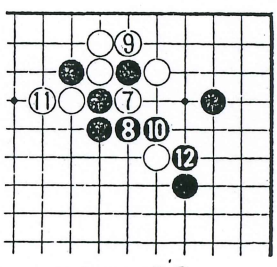
Dia. 23: W(1) is another standard line. W(1) at a, will be covered in the two skip high section.

Dia. 24: B(1) good. This exchange through W(4) favors B.

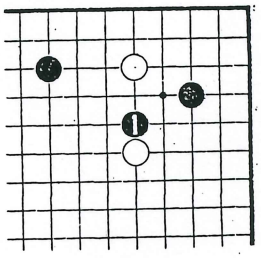
Dia. 25: B(1) does not work because W(2) is the prepared line and the result after W(6) favors W.



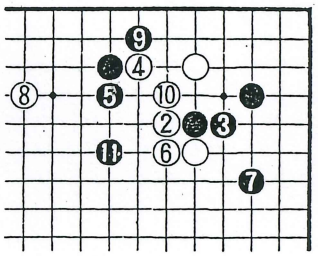
Dia. 18



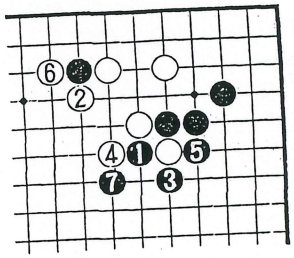
Dia. 19



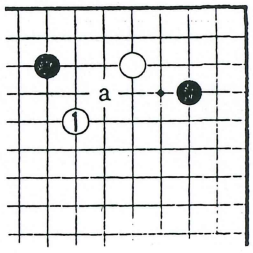
Dia. 20



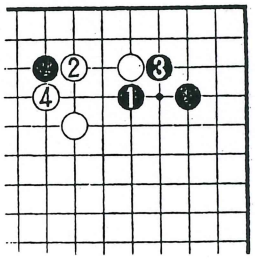
Dia. 21



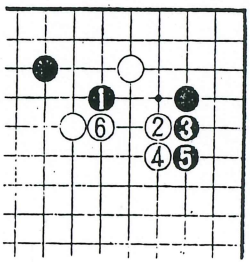
Dia. 22



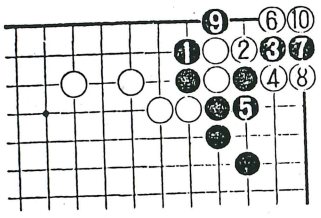
Dia. 23

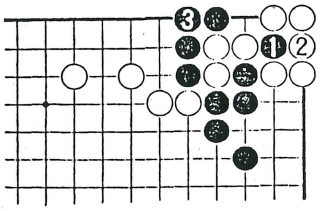


Dia.24



Dia. 25





ANSWER TO TESUJI PROBLEM

B(3) is the vital play. This situation is apt to appear in many games in different guises and therefore one would do well to memorize this sequence of plays.

B(1) and (3) wins.

THE TWO SKIP HIGH PINCER

Dia. 1: W(1) can also be played against the high variation. B usually plays at a, b, or c. For the variations at a, refer to the section on the low two skip pincer. This high B is the most popular pincer today.

Dia. 2: Against B(1), W has a, b, or c lines.

Dia. 3: Locally this exchange favors B.

Dia. 4: W(1) variation leads to B(4). B(2) at a, leads to W at b, B at c, W at (2) and unlike the previous diagram, this favors W because B would have two stones cut off.

Dia. 5: Continuing, the momentum carries this exchange through B(14). B(14) at a is poor because W answers at b.

Dia. 6: W(1)(3) a valid line.

Dia. 7: B(4) and W(5) are standard plays. Through W(17) is joseki. For B to continue at a, is not valid.

Dia. 8: B(10) in the previous diagram is important. If B (1), W (2) is forcing and after W(6), B stands to lose two stones at either a or b.

Dia. 9: W(1)(3) poor. B can still play at a or b.

Dia. 10: B(1) variation.

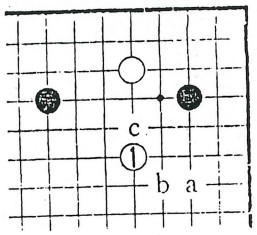
Dia. 11: Even exchange.

Dia. 12: B(1) more complex. W(2) proper. After B (7), W plays at either a or b.

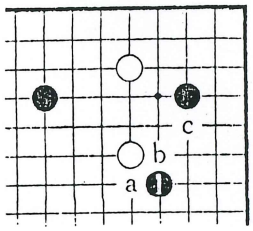
Dia. 13: W(1) soundest line. B now plays a, b, c or d.

Dia. 14: Joseki. If W(2) is neglected, B at a becomes pressing against W. B(3) extension can also be held back one intersection. B(1) extended one point further is the big knight's response. It develops out faster but is more vulnerable to attack.

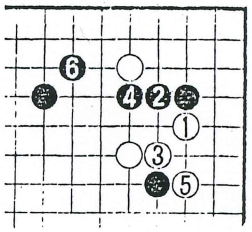
Dia. 15: Popular joseki.



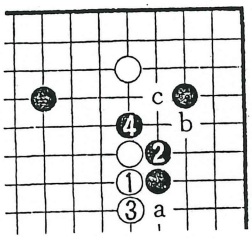
Dia. 1



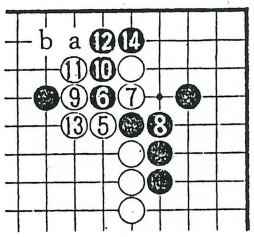
Dia. 2



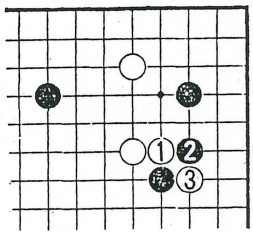
Dia. 3



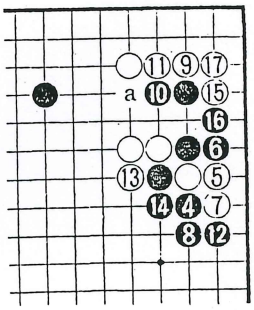
Dia. 4



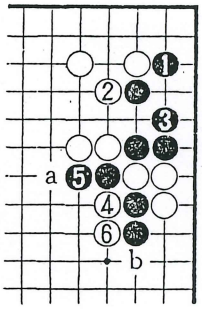
Dia. 5



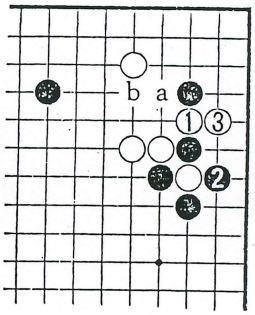
Dia. 6



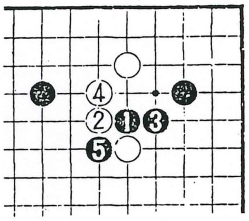
Dia. 7



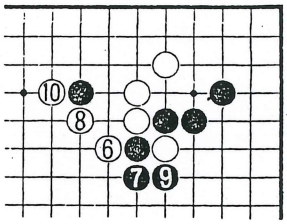
Dia. 8



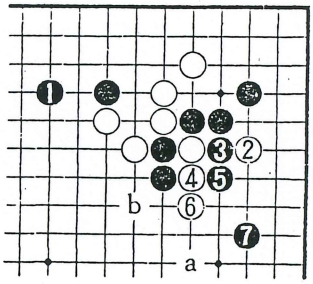
Dia. 9

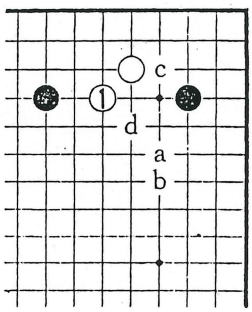


Dia. 10

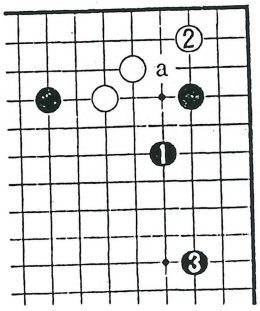


Dia. 11 & ..12

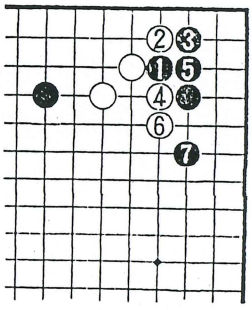




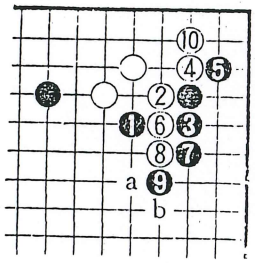
Dia. 13



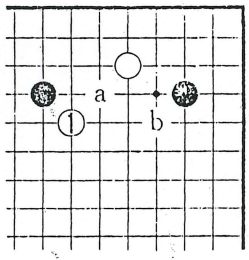
Dia. 14



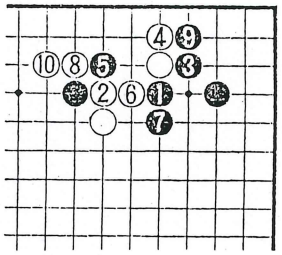
Dia. 15



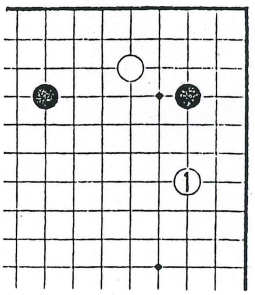
Dia. 16



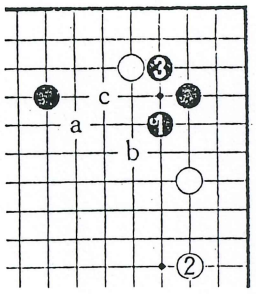
Dia. 17



Dia. 18



Dia. 19



Dia. 20

Dia. 16: B(1) can also be played. W(2) then (4) is important. W can also make the W at a, B at b, exchange prior to completing this joseki with W(10).

Dia. 17: W(1) is another standard maneuver. B's play at a can be met with b.

Dia. 18: B(1) good. Through W(10) is even and considered joseki.

Dia. 19: W(1) variation is taken when it is desirable to get plays in the right side.

Dia. 20: B(1) avoids complexity. After W(2), B(3) is correct. At some future time, W reserves the right to run out with a play at a or to give up the one W stone with W at b, B at c exchange.

Dia. 21: B(1), W(2) leads through W(16), a standard exchange.

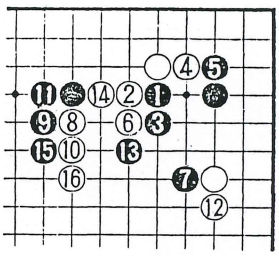
Dia. 22: W(2) is also valid when the ladder is favorable. That is, if B(3) is played at (4), W at (3) B at a, and W is able to capture with b. W(6) is the regular play to resolve this situation. W(6) can also be played at c.

Dia. 23: B(1) through W(8) is even.

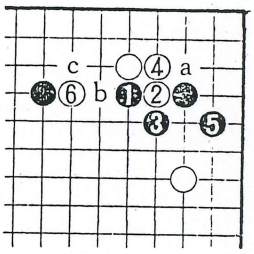
Dia. 24: If W neglects to answer the pincer, B(1) or a are the attacking points.

Dia. 25: After W(2), the exchange through W(8) is one variation.

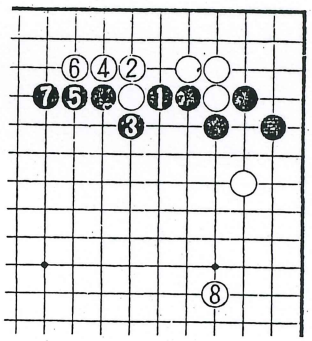
Dia. 26: B(1) and W(2) are another standard variation. B(7) can also be played at (8), W at (7), B at a, W at (9), B at (11), W at b, and B at c.



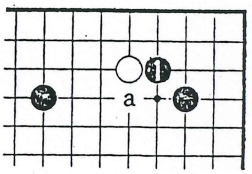
Dia. 21



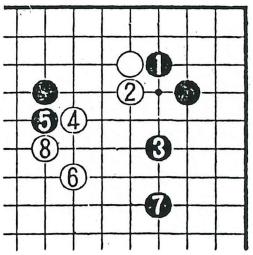
Dia.22



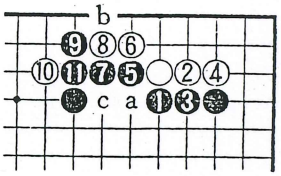
... Dia. 23



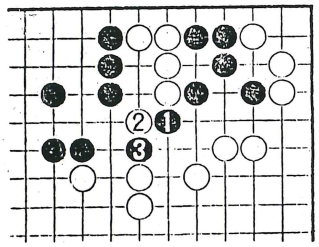
Dia. 24



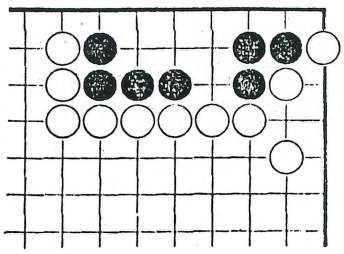
Dia. 25



Dia. 26



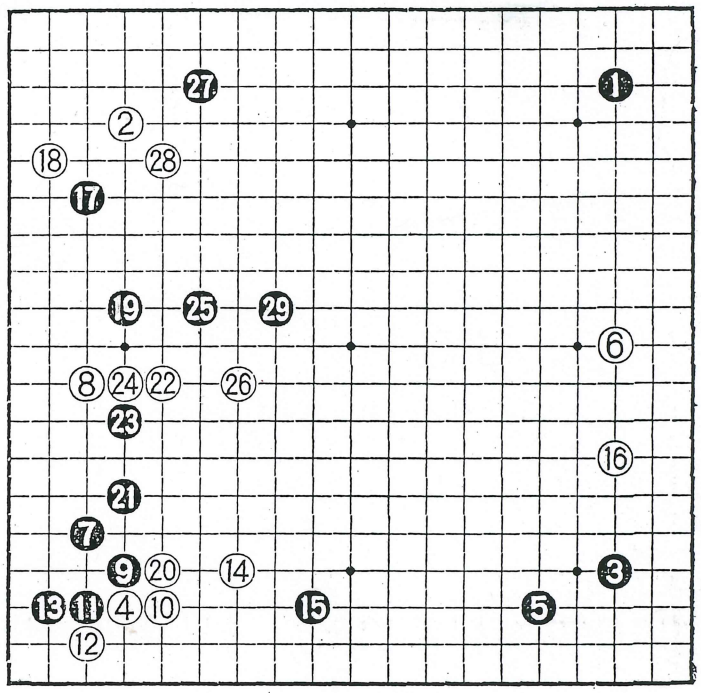
ANSWER TO PROBLEM:
B(1)(3) are correct. The almost suicidal B(3) is the vital play that cuts off W and wins the semeai for B.



B to play and live with seki....

THE GO LETTER NO. 36
(Vol.I)

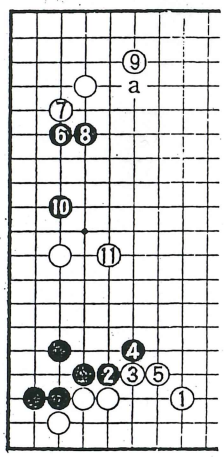
1962 Honinbo Title Match * 4th Game
Honinbo Eiju (Sakata) vs Handa
Sakata holds B and gives W 4½ points.



Handa, a 9th degree master from the Kansai Academy, won the right to be the challenger. Relatively unknown, as far as the limelight is concerned, Handa has a style of play that lacks the fussiness to details that characterizes the Tokyo Go Masters. Sakata is known as a "razor blade" because of his ability to pull close plays seemingly out of nowhere. The score up to this game is 2-1 in favor of Sakata in this seven game series. Alternating colors, Sakata holds B.

B(1), the 3-3 openning was employed by Sakata in every game of this series.

W(14) is the first major turning point in this game.



Dia. A

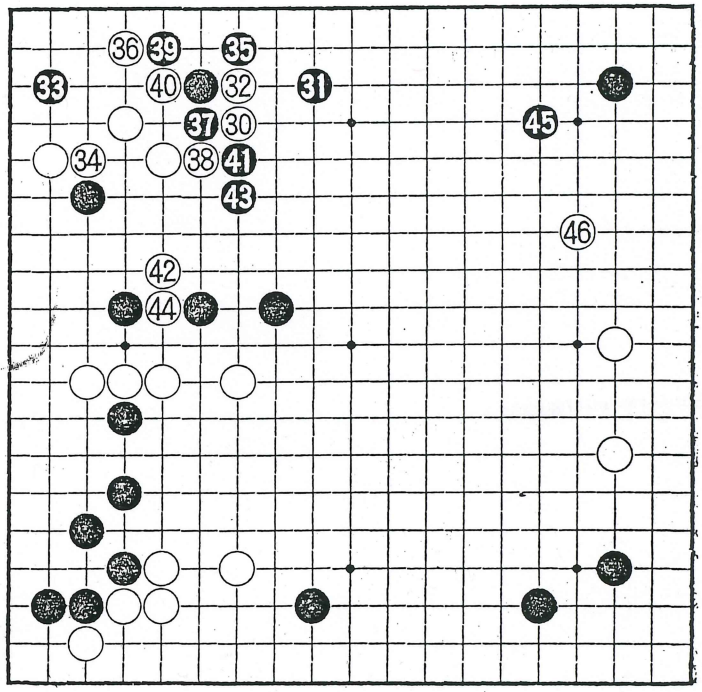
Dia. A: W(1) leads to a calmer paced game. In this variation, B would play out the (2)-(5) exchange and get B(6). W(9) may also be played at a.

W(18) is a variation governed by impulse with no special reason.

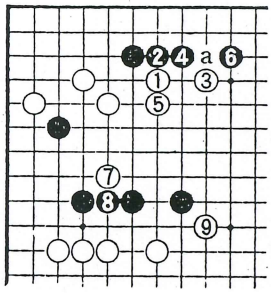
B(19) plays high and lightly because of the greater pressure of the high W(14) stone.

W(20) was questionable. A direct jump at (22) was better.

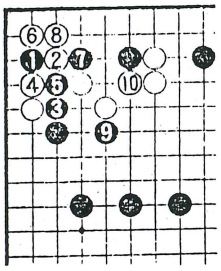
B(27) at (29) directly would be the more usual play.



B(31)(33) are the surprise plays that makes Sakata such a feared player. B normally takes two lines of continuation at B(31). One is to jump one skip, which was rejected by Sakata because W can have the choice of capturing one or the other of the B stones and therefore B has no further play into the W corner. Dia. B: shows the other line of play which saves the B stone. W(5) can play at a also but B was dissatisfied with the W(9) attack and also the consequence after allowing the subsequent W invasion into the B territory on the bottom portion of the main diagram.



Dia. B

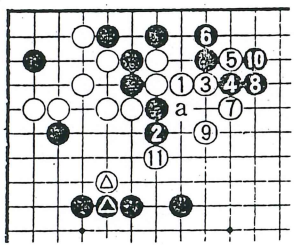


Dia. C

Dia. C: Handa feels that W(34) was perhaps better played according to this line of play.

At any rate, B(41)(43) capturing the two W stones was big. Bigger by far, after B(45), than W's gain at (44).

Dia. D: If B(43) filled at (44), W had a line to give B trouble at W(11).



Dia. D

B(47) is a severe technique. The more obvious point is at (59), but this makes W(54) a more potent counter play.

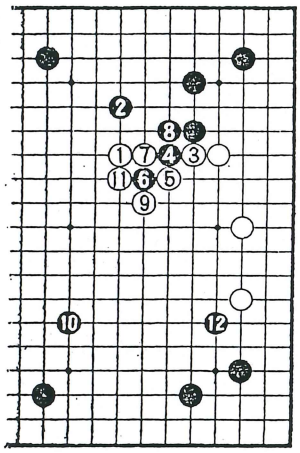
W(48) was a desparate effort to open up the game. The end result was a failure.

Dia. E: W(1) directly was the only avenue of continuation.

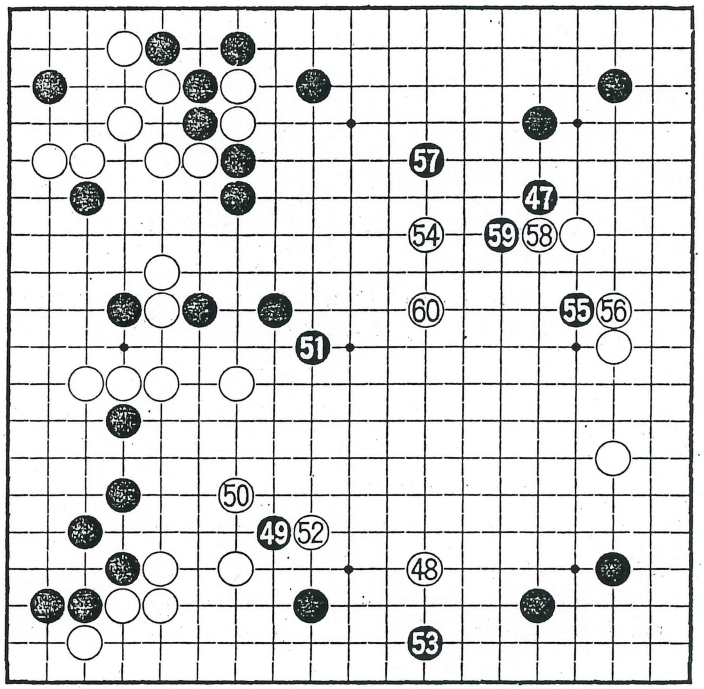
B(49) strong play.

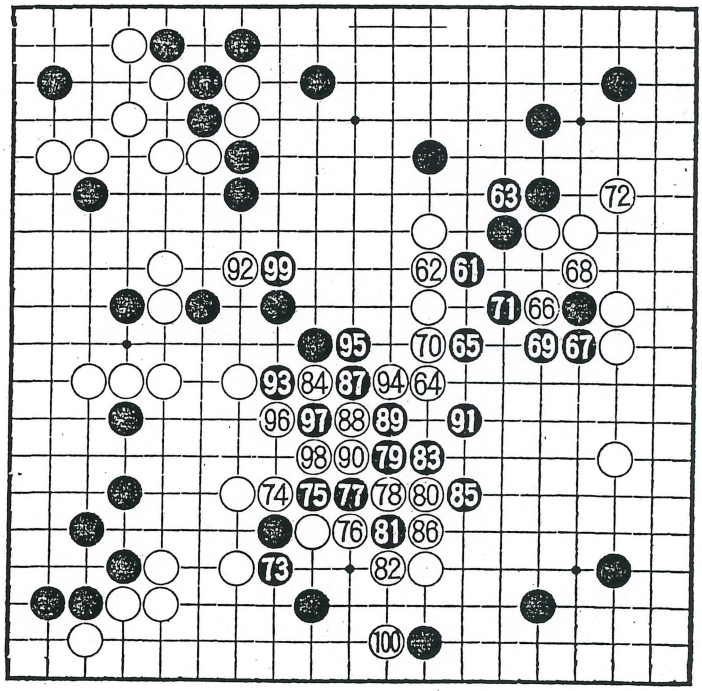
B(51) an excellent, calm positional play. It supports B(49), threatens W(48) and at the same time further builds B's potential with B(47).

W(54)-(60) must be gotten in regardless of the consequences. With a time limit of 10 hours each, W has already expended 7 hours and a minute to B's 3 hours and 50 minutes. This slow progress is a record of a sort in recent years.



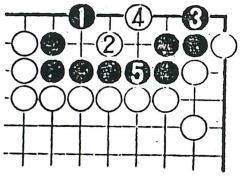
Dia. E





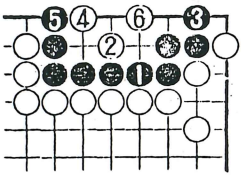
B(73) begins the cutting attack and the rapid downfall of W.

B(77)(79) continues without letting up and puts the game on ice with a doubly sound connection at B(91) and completes this huge territory with B(99).



ANSWER TO PROBLEM:

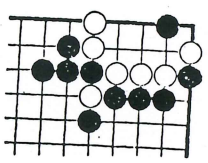
B(1) is the play. W has no other line than at (2). B(3)(5) for a seki and lives.

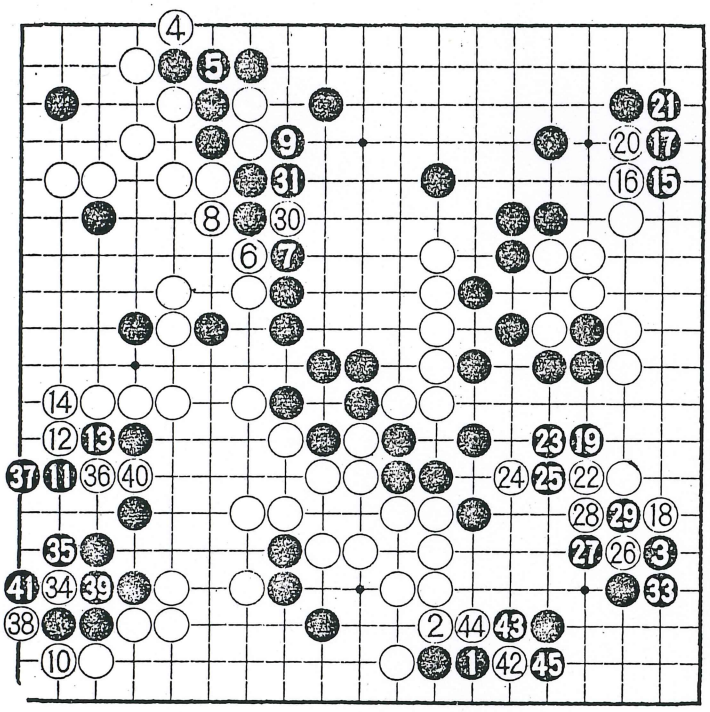


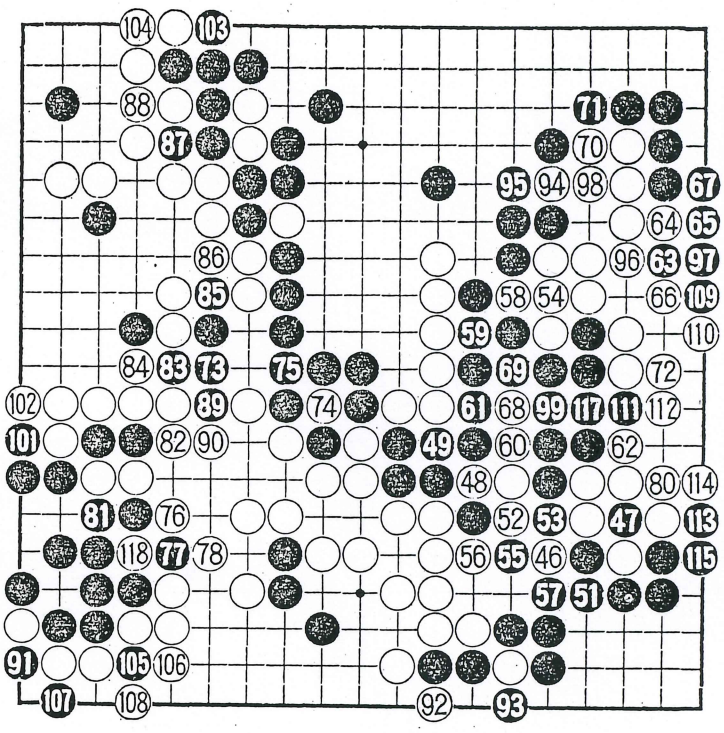
B(1) is wrong because after W(4)(6) B dies.

NEW PROBLEM:

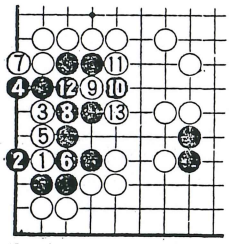
W to play and a ko ..







THE CONCLUSION OF THE SAKATA - HANDA MATCH

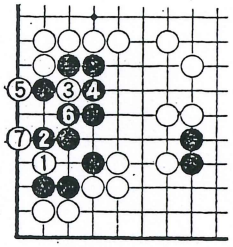


Dia. F

W(10)(12) still threatens to turn the tide of battle if B makes a slip.

After B(35), if B follows Dia. F: and tries to capture this W stone, this whole B group dies after W(13).

And again if B(37) attempted to capture W(37) with a play at (40), Dia. G: illustrates the ko play that was prepared.

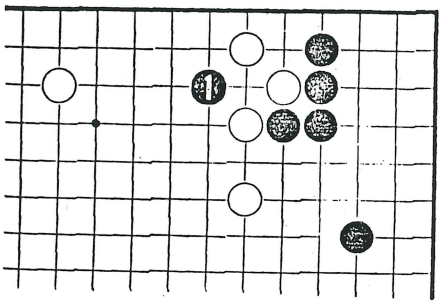


Dia. G

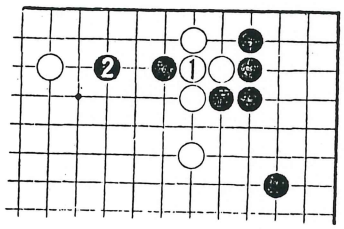
W having lost a graceful opportunity to concede the game, played to the very last with the margin of loss a decisive 12½ points.

W(32) takes ko. W(50), B(79) take ko. W(116) fills at below (74). B and W each fill a ½ ko.

Sakata won the next game also and won this match game series with a score of 4-1.

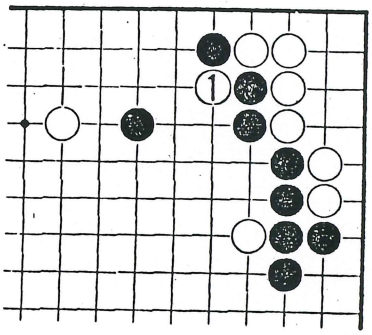


W to play ... since to simply filling is poor, what can W do ?

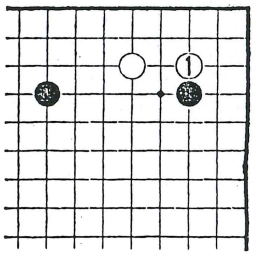


W(1) is poor.

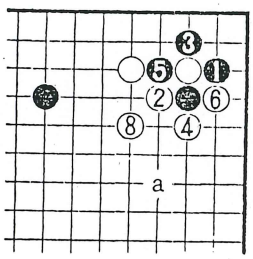
QUESTIONS ON TESUJI:



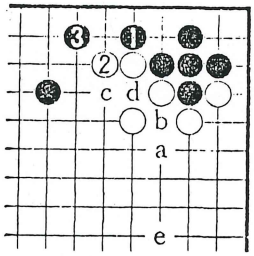
W(1) can not be captured. How should B resolve this situation ?



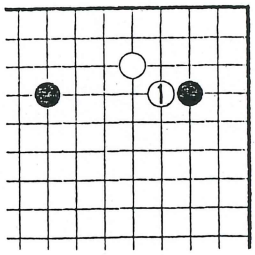
Dia. 1:



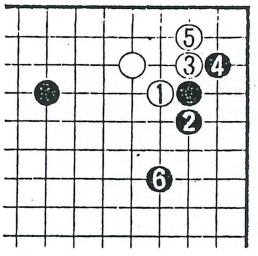
Dia. 2



Dia. 3



Dia. 4



Dia. 5

TWO SKIP HIGH PINCER * LOW POINT OPENNING

Dia. 1: W(1) is an orthodox defense.

Dia. 2: B(3) is very effective in this pincer. B(7) fills.

Dia. 3: The end result after B(3) seems to favor B slightly. B(1) can also be played at a, W at b, B at c, W at d, and B at e.

Dia. 4: W(1) was developed to avoid the B(3) turn as in Diagram 2.

Dia. 5: If B(2), the end result reverts to the classical joseki.

Dia. 6: Therefore B(1) is the more competitive joseki. W(2) at (3) gets into a very difficult fight.

Dia. 7: After W(1), if B at a, W at b, B at c, and W pincers from three spaces left of the original B pincer and this is poor for B.

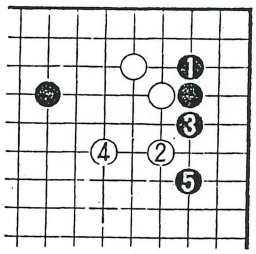
Dia. 8: Therefore B almost always cuts (1) (3). W(4) is the correct suji. B should not answer at a because after W at b or c, it gets very difficult for B.

Dia. 9: B(1) seems soft. But it forms an excellent structure with B(3). Joseki.

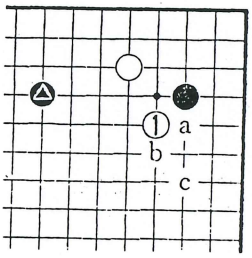
Dia. 10: W(1), the high counter pincer, is an interesting maneuver. The usual B response are either a or b.

Dia. 11: W(2) is the light play that was prepared for B(1). Standard exchange.

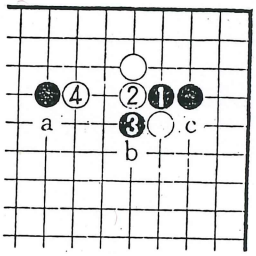
Dia. 12: W(2) must have as a prerequisite, a favorable ladder situation. The exchange thru (18), even.



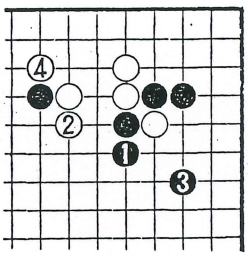
Dia. 6



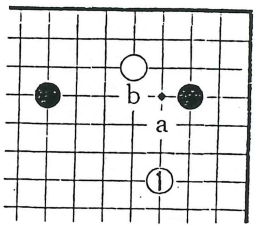
Dia. 7



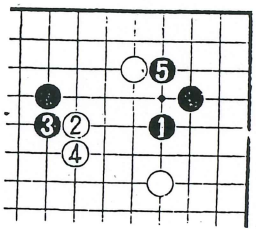
Dia. 8



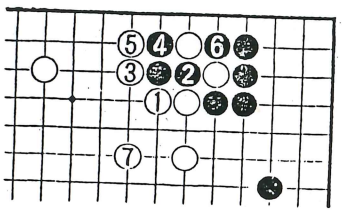
Dia. 9



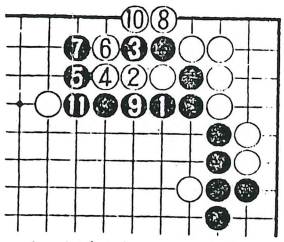
Dia. 10



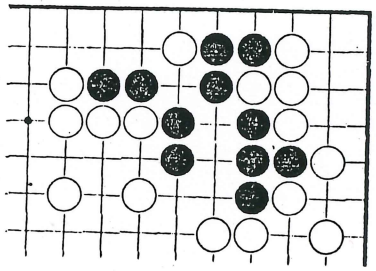
Dia. 11



W(1) good. W's form after (7) is excellent. If B(2) at (3) then W fills. B heavy.

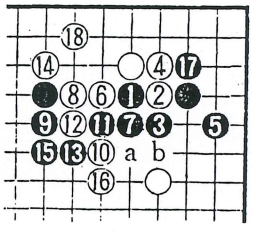


B(1)(3) are the excellent sacrifice technique.

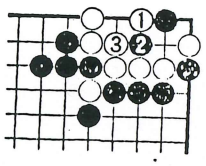


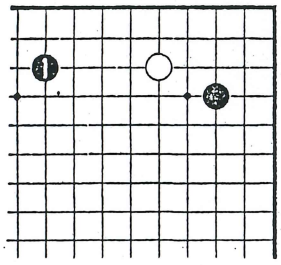
W to play and kill ...

Ko. W(1) correct.

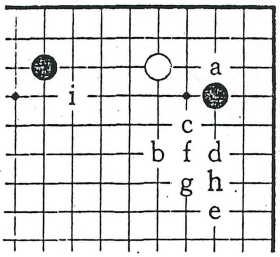


Dia. 12

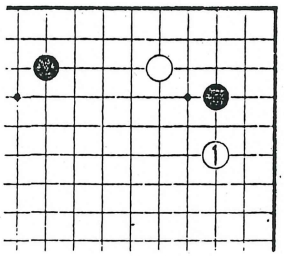




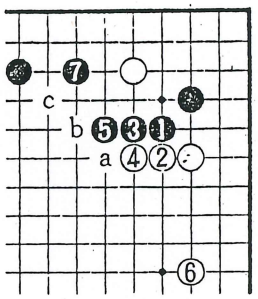
Dia. 1



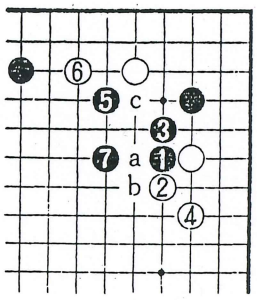
Dia. 2



Dia. 3



Dia. 4



Dia. 5

THE THREE SKIP PINCER * LOW POINT OPENNING

Dia. 1: B(1) is the most leisurely paced of the pincers.

Dia. 2: For the variations of the lines at a, b, c, g and h, refer to other pincers.

Dia. 3: W(1), a one skip counter pincer.

Dia. 4: B(1) is the most straightforward response. The exchange through B(7) is even. W(6) may vary at a, B at b, and W at c.

Dia. 5: B(1) is also valid. B(7) completes this joseki. B(3) may take the variation at a, W at b, and B at c.

Dia. 6: Depending on the nearby situation, W(1) is conceivable.

Dia. 7: B(1)(3) are the usual response. After W(4), an even exchange, B would extend two to the left of the original pincer stone to make that stone safe.

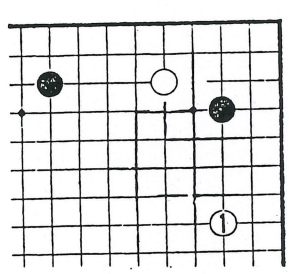
Dia. 8: B(1) is also a standard maneuver. W(2) is a standard technique. The exchange through B(11) is even.

Dia. 9: W(1) starts a difficult line.

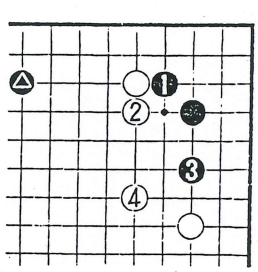
Dia. 10: The exchange through B(17) is the trunk line joseki. If W(16) is played at a, B gets at b, W at c, and B at d.

Dia. 11: B(1)-(9) is the conservative but less complicated line. It should be used with discretion.

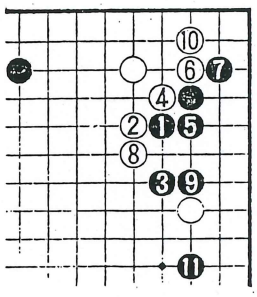
Dia. 12: If W plays a direct contact form against the pincer stone, the tactical fight gets fierce. The exchange through W(12) is one example.



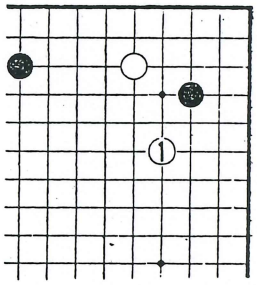
Dia. 6



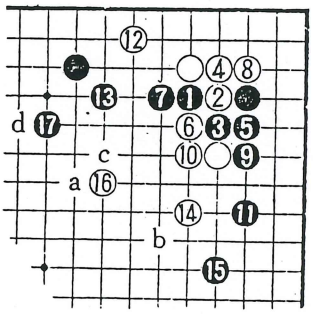
Dia. 7



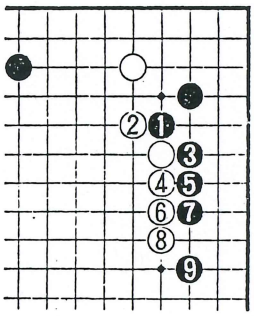
Dia. 8



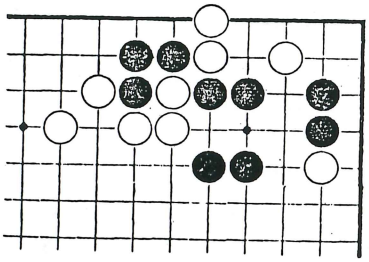
Dia. 9



Dia. 10

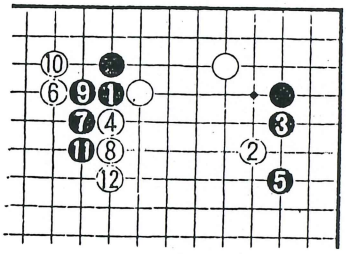


Dia. 11

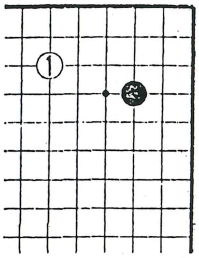


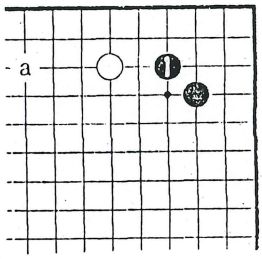
NEW PROBLEM ON TESUJI:

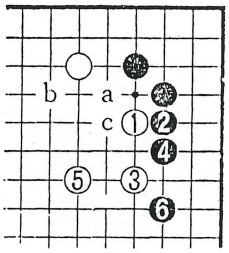
B to play and win the semeai ...

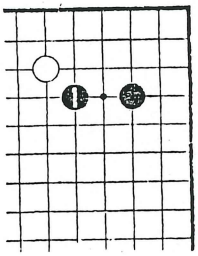


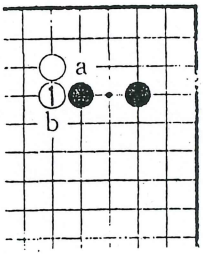
Dia. 12

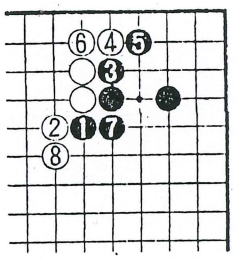

Dia. 1


Dia. 2


Dia. 3


Dia. 4


Dia. 5


Dia. 6

THE BIG KNIGHT'S APPROACH * LOW POINT OPENNING

Dia. 1: W(1), the big knight's approach, is chosen normally to soften or to discourage the pincer attack.

Dia. 2: B(1) is a sound and practical play. W usually extends out to a after this.

Dia. 3: W(1), although it has no immediate necessity, is a standard technique well worth knowing. If B(2) at a, can get the following ; W at b, B at (3), W at c,B at (2) response, this is much better for B.

Dia. 4: B(1) is an interesting technique, especially to gain a big potential territory on the right side.

Dia. 5: W(1) is the most usual response. If B at a, W extends at b.

Dia. 6: B(1) is another (severe) valid play. The exchange through W(8) is a standardized joseki that has wide application .

Dia. 7: W(1) is also valid.

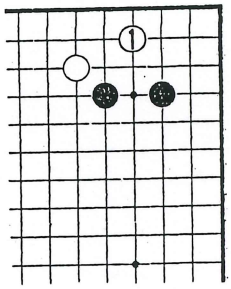
Dia. 8: Locally speaking, the exchange through B(7) is a huge potential territory for B.

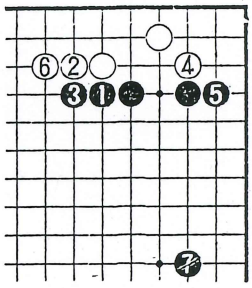
Dia. 9: B may still chose to pincer. B(1) may also be played at a or b. W usually plays for the corner exchange after this.

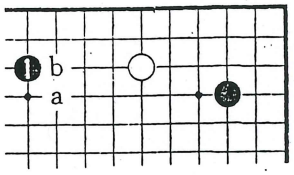
Dia. 10: W(1) is the standard play. B at a would be poor after W at b.

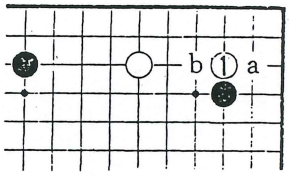
Dia. 11: B(1), W(2) are maximum plays. Even exchange.

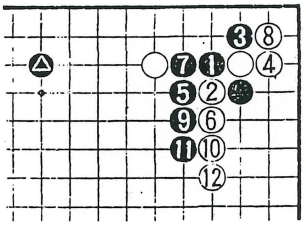
Dia. 12: Where the original pincer is closer, B(1) is the strongest play. B(5) may also be played at a.

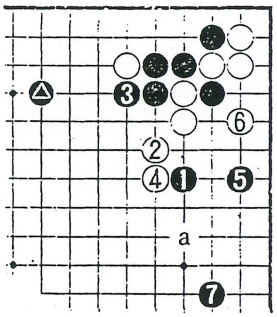

Dia. 7

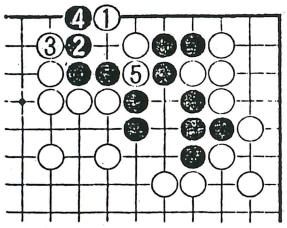

Dia. 8


Dia. 9


Dia. 10


Dia. 11

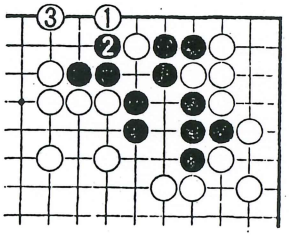

Dia. 12



THE ANSWER TO TESUJI PROBLEM:

W(1) is the key play that wins for W. If B(2) is played at (3), W plays left of it and the result is the same.

If B(2), W(3) connects ...



THE GO LETTER NO. 3

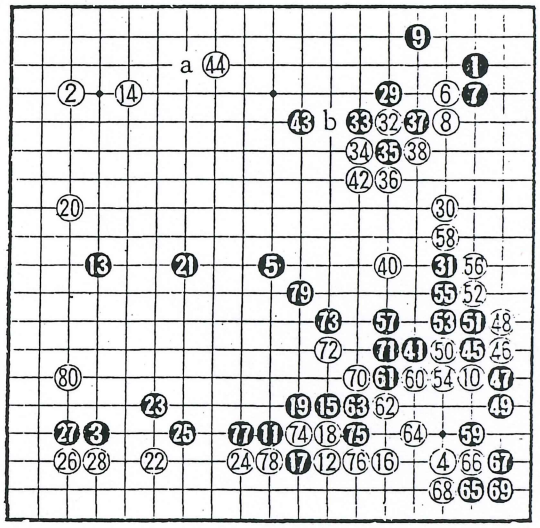
(Vol.II)

THE 21st HONINBO SHUSAI vs GO SEI GEN 9th degree

This match between Honinbo Shusai Meijin and Go Sei Gen (then 5th degree) started on the 16th of October 1933 and ended January 29th of the following year. Honinbo Shusai, known as "the undefeated Meijin", represents the last of the classical masters. The title of Meijin, held by him was the title of honor conferred upon the top player of the times.

Go Sei Gen, only twenty years old at the time of this match, was responsible with Kidani for introducing the New High Opening. He had won in a tournament against Kidani, Hashimoto and other masters to earn the chance to play against Shusai, who came out of a ten year retirement for this game. This historical game contrasts vividly the new with the classical game. It should be noted that on each of the many adjournments, the next play was always left for the Meijin to make, partly in deference to his health.

Go Sei Gen's comments on his B(1)(3)(5) opening are that, after playing the 3-3 and the Star, both one stone corner positions, he played the B (5) in an attempt to balance the whole board "influence" and to test the value of this concept against the Meijin. Go Sei Gen's conclusion on the B(5) play is that, while not a bad play, this concentrating of "influence" at the expense of territorial gain is too difficult to realize ultimately into points.



W(6) is the most direct play and joseki.

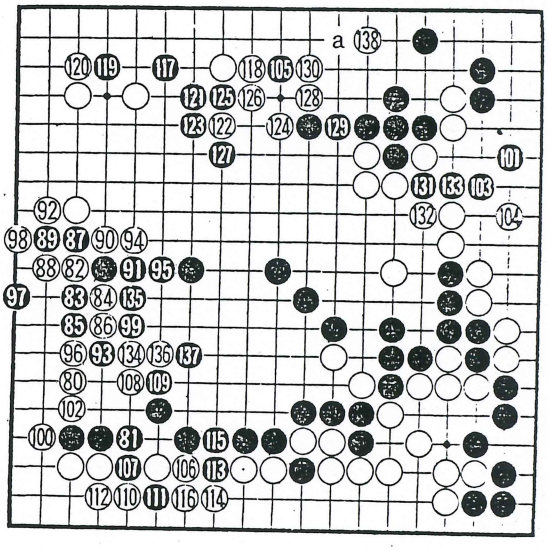
B(21) was too placid and led to W's gain in the early squirmish of the opening game after W(26) invasion into the corner.

B(29) initiates the second stage of the battle. The focal point is that who will get to play in the area of (44). If B(43) is played at a, W will turn at b and this would be bad for B.

B(39) fills.

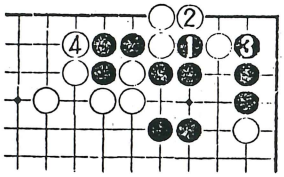
Yet, B gets to play (45)(47) which was along with B(41) excellent plays that caused Shusai to comment that his opponent was "unsettling".

The game takes an unexpected turn after W(48) B(49), with neither side giving in to the plans of the other, but the net result is a more or less even exchange. The game continues with neither side gainning an edge.



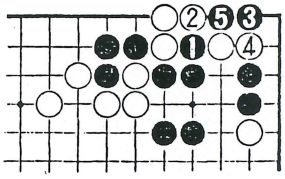
W(80) initiates the third major battle. B(99) completes this exchange with the game still a very close race.

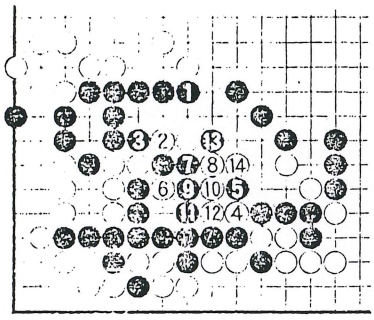
B(117) invasion is the fourth crisis. B gets out after B(127), but loses the (105) stone after W(130). B(131)(133) is matched by W(138), which is big because it prevents B's play at a.



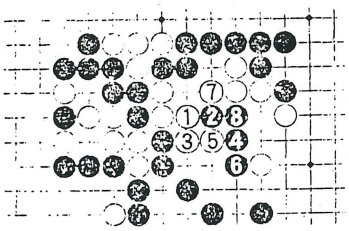
B(1) is correct. B(3) is wrong.

B(3) is the crucial play. W(4) is the only play. But B(5) and the pitch at (5) gives B the win.





Dia. A



Dia. B

B(45)(47) were perhaps an overplay in allowing the W(50) cut. Thus the stage is set for a spectacular play by Shusai.

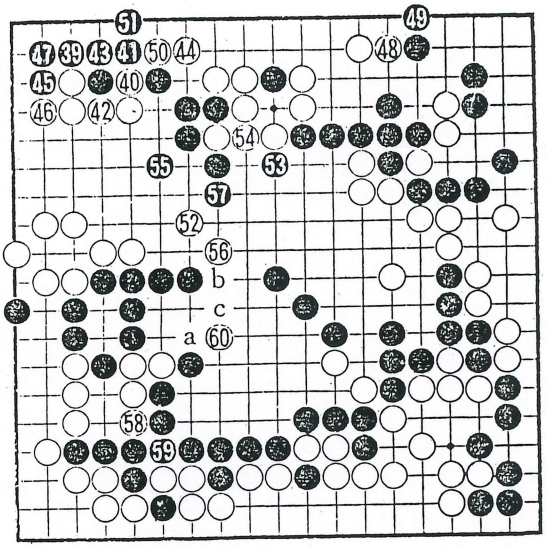
W(60) is the play that decided this game. After W(60), if B plays at a, W at b, is clearly good for W. On the other hand, if B plays at b as in Dia A; W(2)(4) leaves B with no way out of this predicament. W(60), directly at b, does not get good results after W at c.

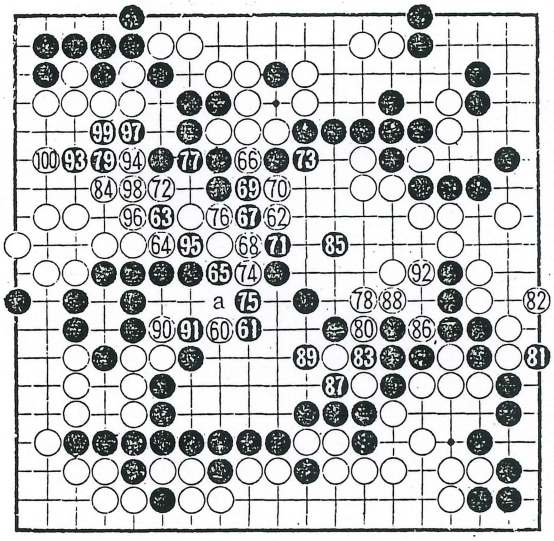
B(61) is an odd play but the best play under the circumstances.

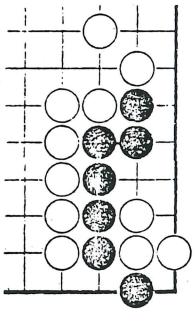
W(62) is a related play. If B(63) is answered at (70), now W at (65) can not be stopped. Therefore B(63)(65) are the only line left for B.

W(78) can not play directly as in Dia. B: because B(2)(4) stops the escape of the W stones. But W(92), capturing the five B stones, is the eventual gain promised by the superb W(60).

W wins by 2 points.

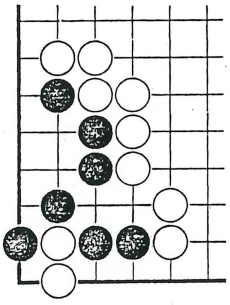






B to play ...
Seki would be
a fine solution.

W to play ...



NEW PROBLEMS

ONE SKIP HIGH APPROACH - LOW PT. OPENING

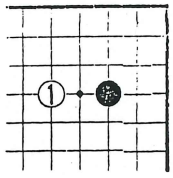
Dia. 1: This one skip high approach has its emphasis on the outside "influence" rather than the corner.

Dia. 2: B(1), standard response.

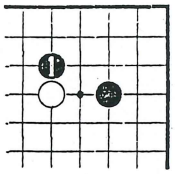
Dia. 3: W(1), natural continuation.

Dia. 4: An established joseki. B(3) may be played at a.

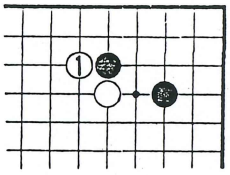
Dia. 5: W(1) variation is taken when it is desirable to get the W(5) extension, which is one further extended than the previous diagram. B(2) may again be played at a.



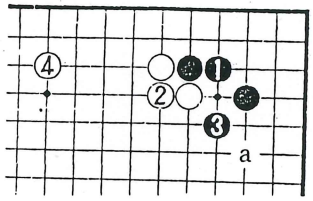
Dia. 1



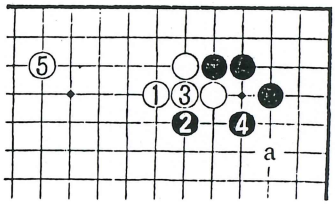
Dia. 2



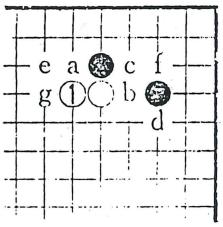
Dia. 3



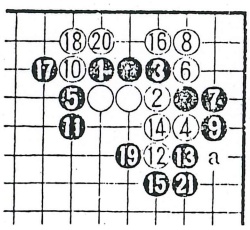
Dia. 4



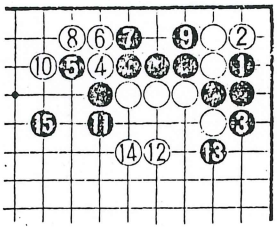
Dia. 5



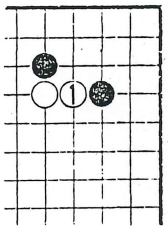
Dia. 6



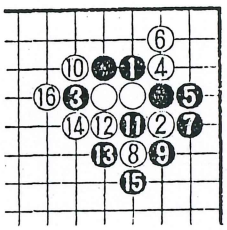
Dia. 7



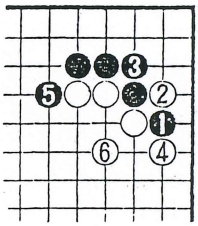
Dia. 8



Dia. 9



Dia. 10

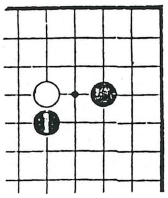


Dia. 11

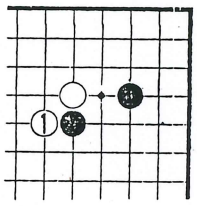
ONE SKIP HIGH APPROACH (continued)

Dia. 6: W(1) is a valid variation. If after B at a, W at b, B at c, W at d, B at e or f, are conservative but avoids complexity. After W at d, the B turn at g is the complex line.

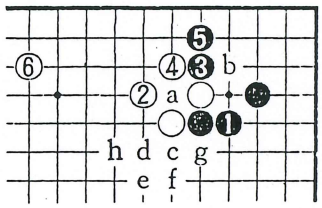
Dia. 7: This is the old joseki. W(20) may play at (21), B at a, before playing at (20).



Dia. 12

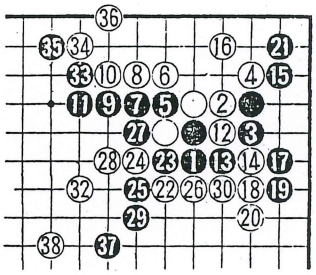


Dia. 13

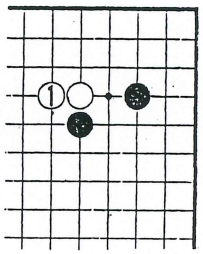


Dia. 14

Dia. 8: B(1) was started by Go Sei Gen. Because the general feeling is that this exchange favors B, this, so called "avalanche" joseki, has almost gone out of existence. Go Sei Gen himself continues to experiment and plays against his own discovery!



Dia. 15



Dia. 16

Dia. 9: W(1) gets directly into the "avalanche" joseki.

Dia. 10: B(3) starts the "small avalanche".

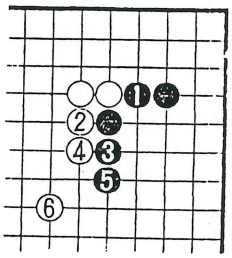
Dia. 11: B(1) is another valid variation.

Dia. 12: B(1) plays for the outside "influence".

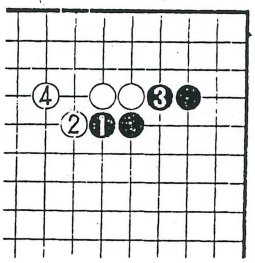
Dia. 13: W(1) is the standard response.

Dia. 14: W(2) at a is a little ponderous in structure after B at b. B(3) may take the variation at c, W at d, B at e, W at f, B at g, W at h. W(6) may be played elsewhere.

Dia. 15: B(1) variation is difficult and involved. B(19) may be played directly at (21). B(31) fills.



Dia. 17



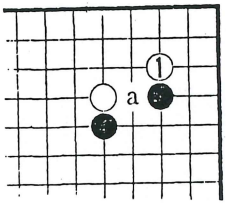
Dia. 18

Dia. 16: W(1) is not often played because it is a conservative line.

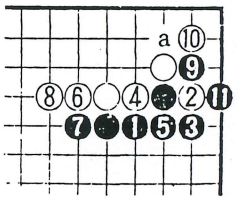
Dia. 17: B(1) - W(6) is an old joseki.

Dia. 18: B(1) is another variation.

Dia. 19: W(1) is valid if the ladder consideration is favorable to W after B at a and cuts. This leads into an involved line and therefore will be deleted at this time.



Dia. 19



Dia. 20

Dia. 20: B(1) is a safe line. After B(11), W leaves this situation because B's cut at a is only an end game play.

Dia. 21: B(1) is valid when the emphasis is on the outside "influence".

Dia. 22: B(1), played to avoid the "avalanche" joseki, is an innovation of the 9th degree master, Kidani.

Dia. 23: W(1) is the usual answer.

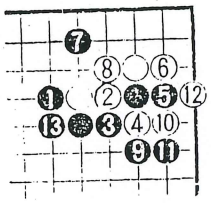
Dia. 24: B(1)(3) is the usual follow up. If W continues at a, B plays at b. If W plays at c, B responds with a. Therefore W usually leaves the situation after B(3) pending further developments. Kidani has even played B(3) at d. After which W at (3), B at e, W at f is the logical continuation.

Dia. 25: If W(1), B(2)(4) is the correct continuation.

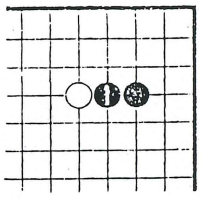
Dia. 26: B(1) is a conservative response, but valid. B(1) at a is poor after W at b.

Dia. 27: W(1) is the natural follow up. B usually continues at a.

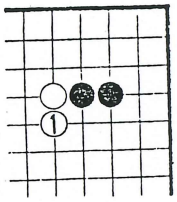
Dia. 28: B(3) is the correct structure locally speaking. B(3) may be played at the point two below B(1).



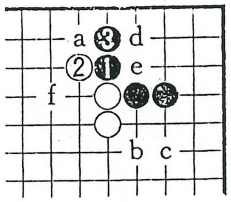
Dia. 21



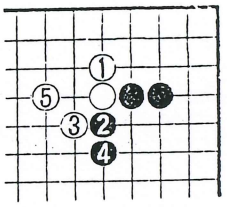
Dia. 22



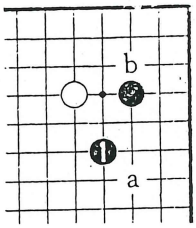
Dia. 23



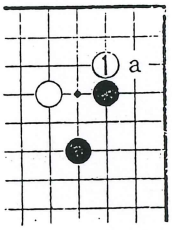
Dia. 24



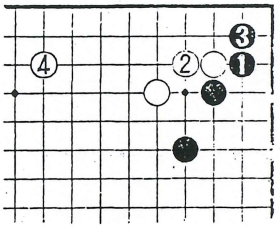
Dia. 25



Dia. 26



Dia. 27



Dia. 28

ONE SKIP PINCER AGAINST THE HIGH APPR.

Dia. 1: Of all the pincers against the high approach, B(1) is the most often played.

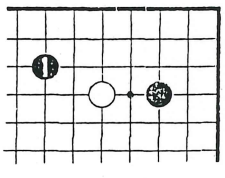
Dia. 2: W(1), usual continuation.

Dia. 3: B(1), maximum counter play. W(4), B(5), important. Joseki.

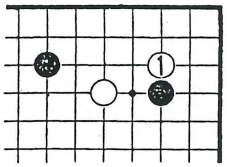
Dia. 4: B(1)(3) is valid if the ladder is favorable. When the ladder is unfavorable, B(9) must be played at a, W at b, B at c.

Dia. 5: W(1) is another "form" structure.

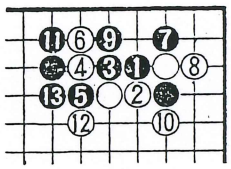
Dia. 6: Joseki. W(12) is the correct tesuji. Playing at a, would be poor.



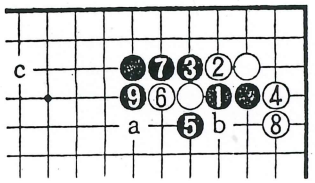
Dia. 1



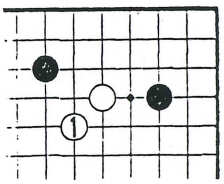
Dia. 2



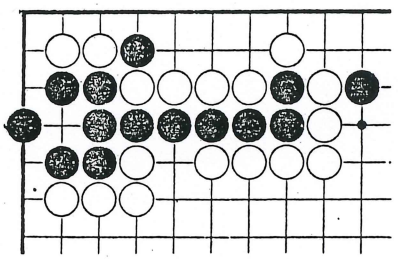
Dia. 3



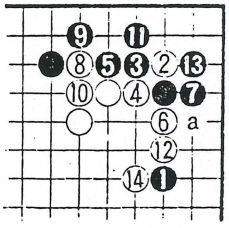
Dia. 4



Dia. 5



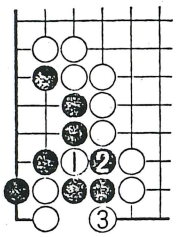
B to play ...

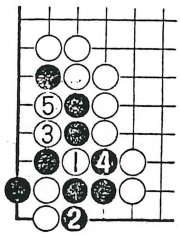


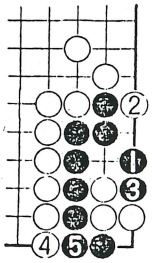
Dia. 6

ANSWERS TO PROBLEMS

W(1) is correct.
W wins in both diagrams.







B(1) is correct.
Seki.

Dia. 7: W(1) is also valid. If B at a, W at b, B at c, W at d, and this reverts back to a well known classical joseki.

Dia. 8: B(1) is a severe line. W(8) fills.

Dia. 9: B(1) variation, even.

Dia. 10: W(1) variation.

Dia. 11: B(1) plays for the corner. W(2) can vary to (3), B at a, W at (2), B at (6), to protect against W's play at b.

Dia. 12: If B(1), the usual exchange is through W(16). If B(13) is extended out to (14), B plays at a.

Dia. 13: W(1) is a severe line persisting in separating the B stones.

Dia. 14: B(1) is standard form. W(2) is necessary. The exchange through B(11) is orthodox.

Dia. 15: B(1) can also be considered. Even exchange.

Dia. 16: B(1) is a difficult line. This pincer is not fully analyzed.

Dia. 17: W(1) is a sound play. B usually responds at a.

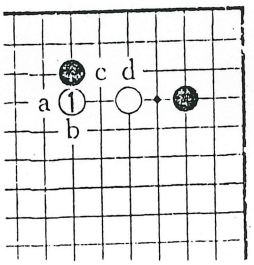
Dia. 18: W(1) joseki. B(6) at a, W at b, B at c, W at d, and this is poor for B.

Dia. 19: W(1) leads to B(8) exchange. This favors B.

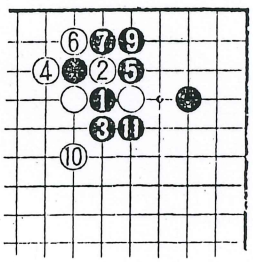
Dia. 20: W(1) is valid. a would be poor.

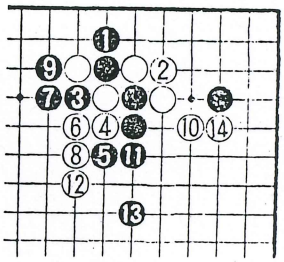
Dia. 21: Joseki. B(5) at (9) is poor because W at (5), B at a, W at b.

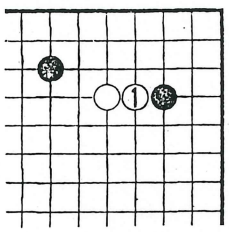
Dia. 22: B(1) is valid. Even exchange.

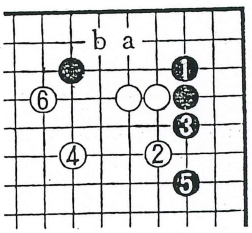


Dia. 7

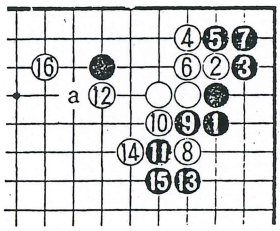

Dia. 8


Dia. 9

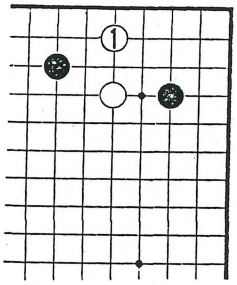

Dia. 10

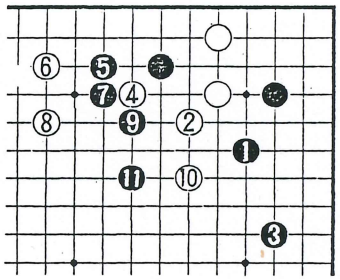


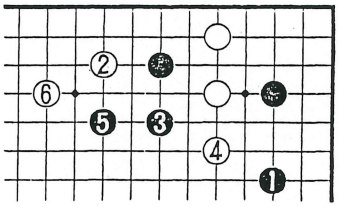
Dia. 11

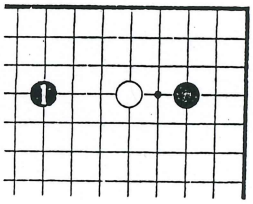


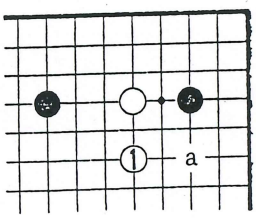
Dia. 12


Dia. 13

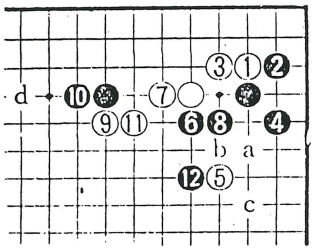

Dia. 14


Dia. 15

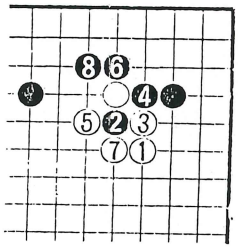

Dia. 16

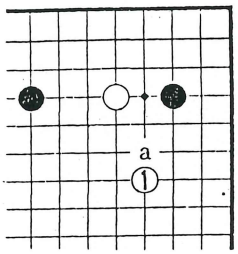


Dia. 17

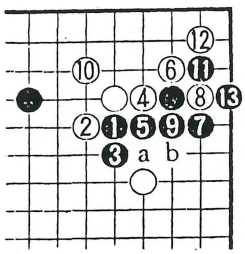


Dia. 18

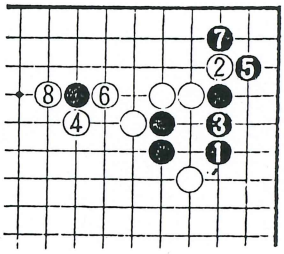

Dia. 19



Dia. 20



Dia. 21

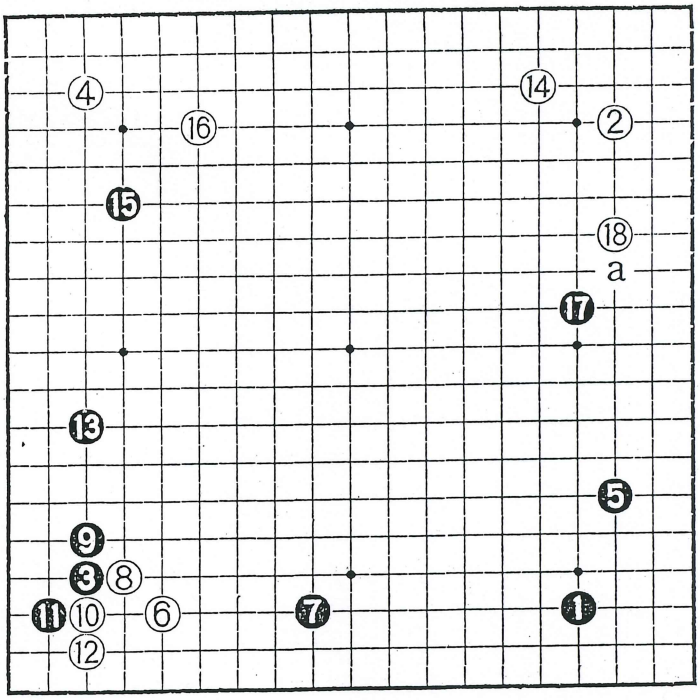

Dia. 22

Rin is one of the top young professional masters. Kikuchi (amateur 6th degree) is probably the top amateur player. To the many who are curious about how strong is an amateur in contrast to the professional, this game would be of particular interest.

The opening game through W(14) is comparatively calm and uneventful.

B(15) is a standard approach against the 3-3 corner opening and is played here to balance the B's position along the left side.

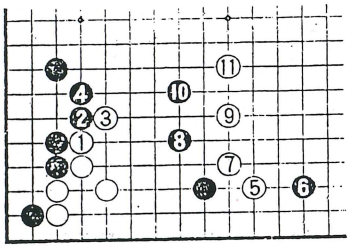
B(17) perhaps was better at a because it prevents W(18) and an ideal formation for W.



B(19) is an important positional play, having its effect over the whole board. Although a play at (34) is tempting, W would immediately play (19).

W(20) is in a cramped position after B(21).

Dia. A: W(20) should have followed this line of play.

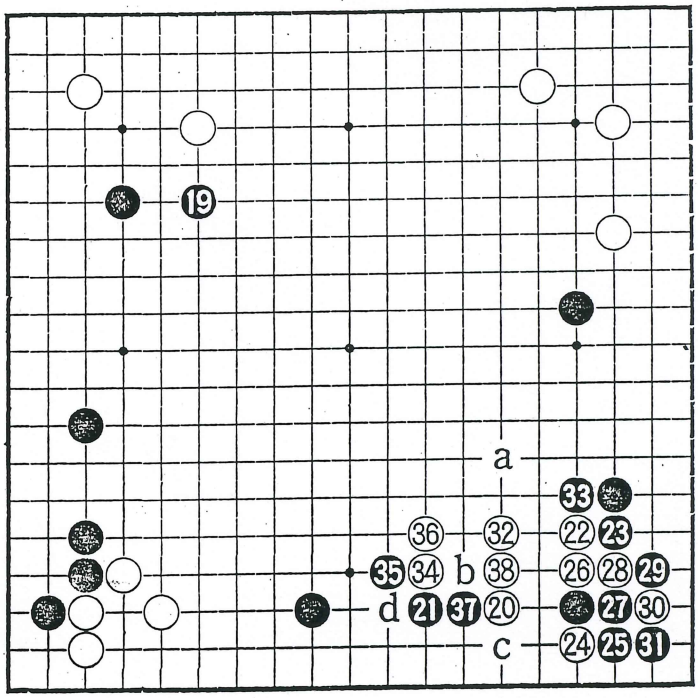


Dia. A

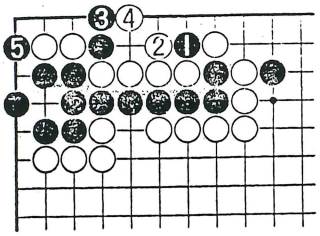
W(22)(24) is a standard tesuji.

B(35) should play directly at (37) and if W at (38), B attacks at a. Or if W at (38) is at b, B at c, W at d, B cuts at (35) and fights.

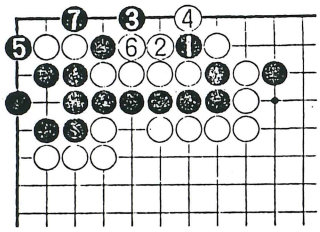
(to be continued)



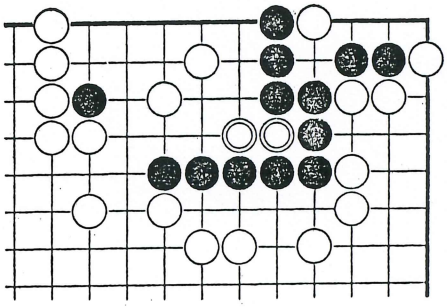
ANSWERS TO PROBLEMS



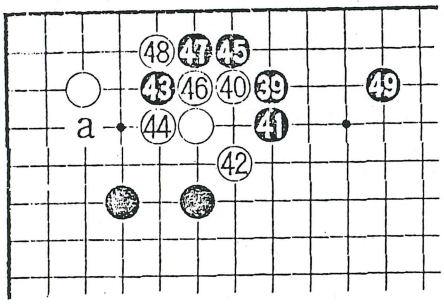
B(1)(3) is correct and B wins to live.



B(3), in this case leads to a ko fight. This is inferior to the above solution.



B to play and ko .....



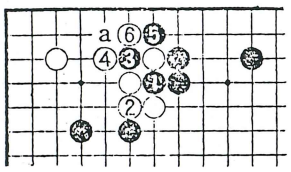
B(39) is a key attacking point.

W(40) at (46) is the usual form, but it seems overly patient. Besides, it leaves B with a play at a.

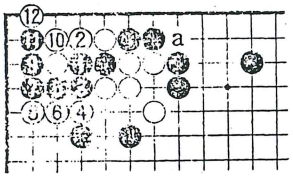
B(43) was questionable. It was better to simply extend out (49). Dia. B: B could have had this (1) choice. The threat to cut at a, and fight the ko, is a powerful pressure against W.

Dia. C: B(1) is not valid, because W's cut at a, allows W to win this semeai.

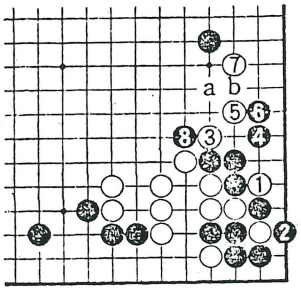
Because B(43) was questionable, W(40)(42) technique has succeeded after W(48).



Dia. B



Dia. C

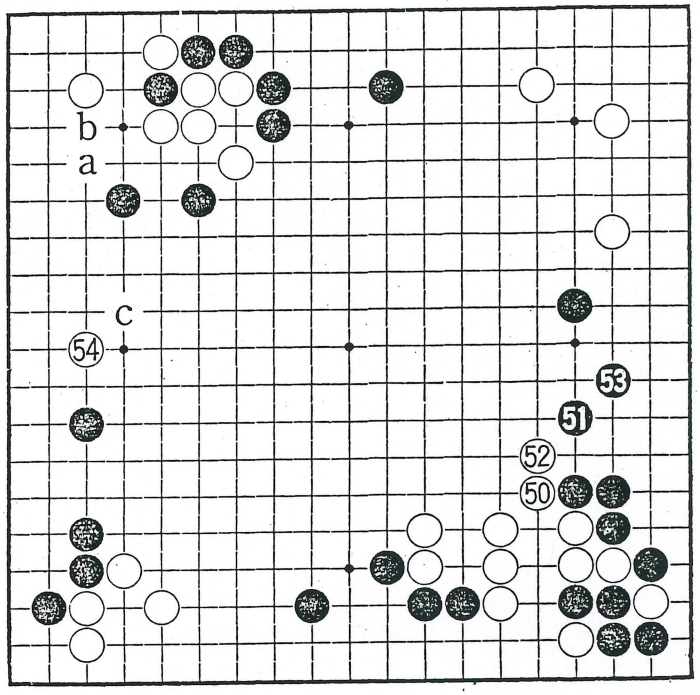


Dia. D

W(50) should invade immediately at (54). Therefore, B(51) is a conservative response that can even be labeled the losing play. B(51) should play at a, forcing W to respond and protect at c.

Dia. D: Against W(1)(3), B(4) is the calm reply and W's gain is negligible. Even if W(5) is played at a or b, B(8) cut remains & therefore, W's structure is unpleasant.

After W's (50)(52) with sente, W has just about equalized B's advantage of the initiative.

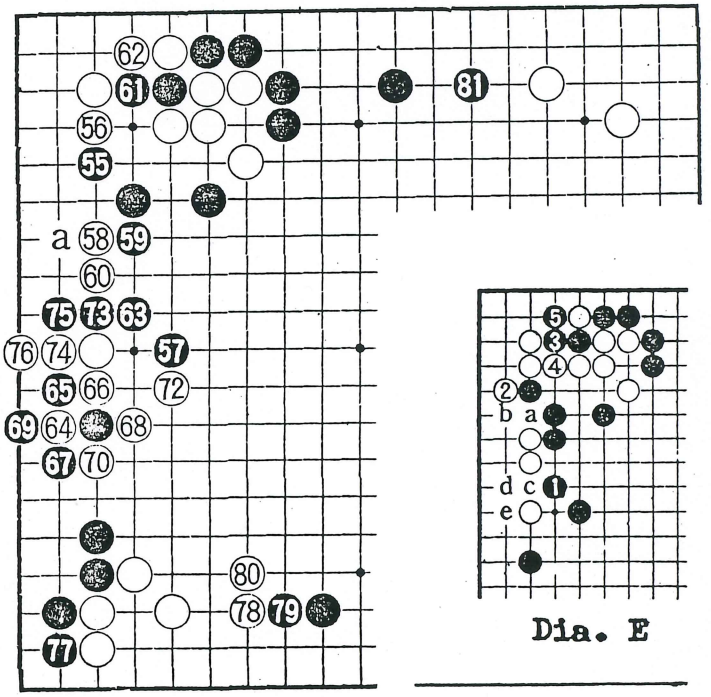


B(55) followed by (57) was poor strategic relationship. If B had intended to cap at (57), B(55) was better not played. Since B(55) was made, W(58) became an excellent play. Having made the B(55) play, it should be followed by a play at (60).

B(61) was played to prevent W from connecting on the left side, but this is a loss. Dia. E: B(1) and only after W(2), the proper timing is to pull out at B(3). W(4) has no choice. And after B(5), B still has the threat to play at a, W at b, B at c, W at d, and B cuts at e to capture the single stone.

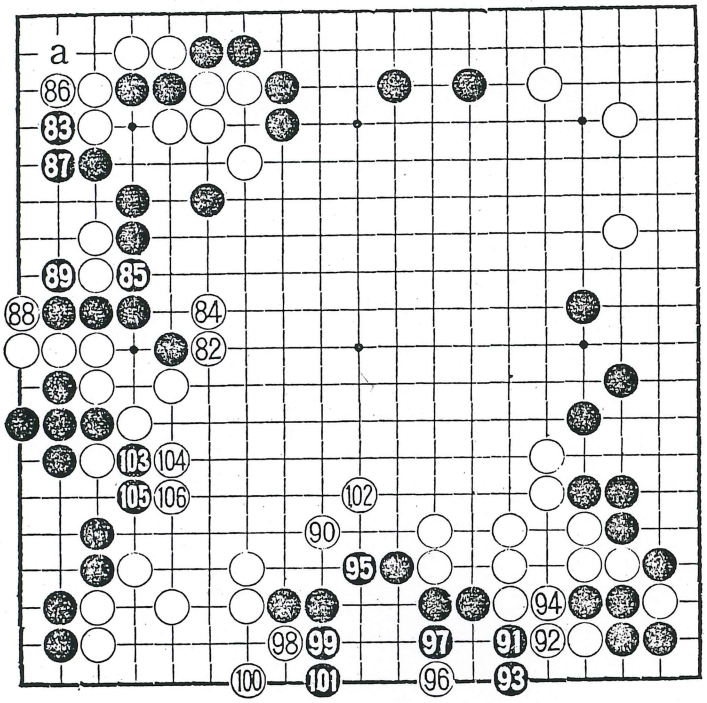
W beautifully resolves this difficult situation with the plays through W(72).

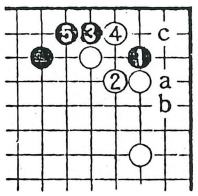
B(71) fills.



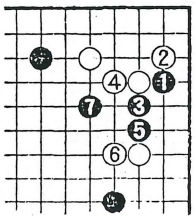
Dia. E

B(73)(75) cuts off the two W stones, but W at a, can still connect. B(81) is the last remaining big spot.

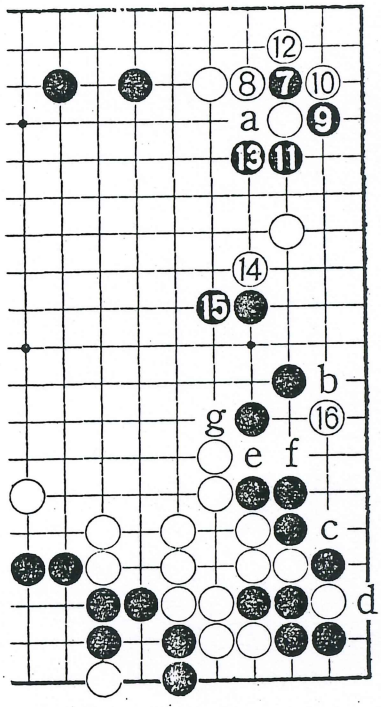




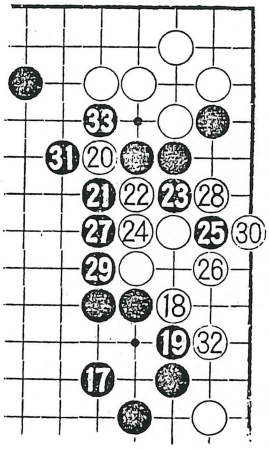
Dia. F



Dia. G



W(82) good spot. W's play through (102) is brilliant and forms a nice potential territory in the center.



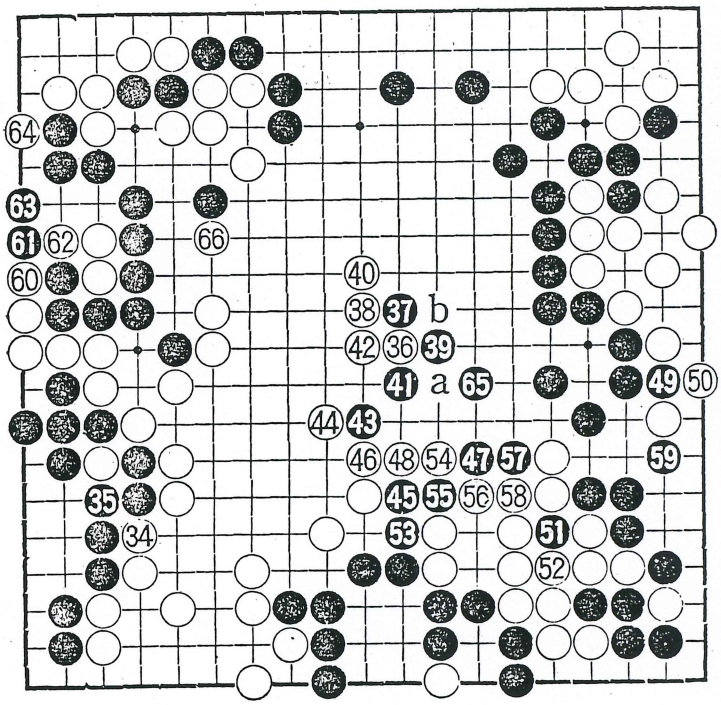
B(7) fights desperately to regain the edge.

If W(8) is played at a, Dia. F: B can choose to play B(3)(5) gain or play at a, W at b, and B at c for a ko fight.

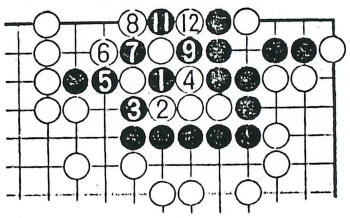
Dia. G: B could also have taken this standard variation.

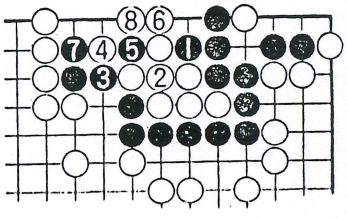
W(16) is high strategy. If B plays at b, W at c, B at d, W at e, B at f, and since W at g, is forcing, W's center potential is increased. On the other hand, if B protects B(17) somewhere above, the impact of W(18), as will be seen, is greatly increased.

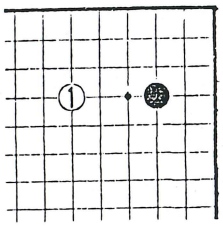
With the aid of W(18), W pulls a mauling play with W(20)(22). B's loss after W(32) was too great and since B(33) is gote, B has no hope of recovery and concedes after W(166).



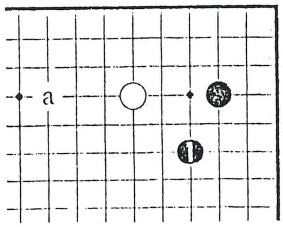
ANSWER TO PROBLEM: B(1) is correct. B(5) is an important sequence. W(10) fills. Dia. on right, B fails.



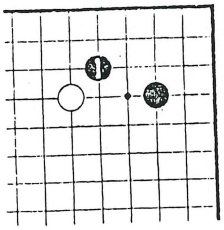




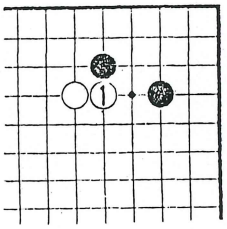
Dia. 1



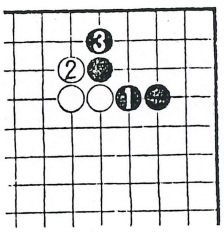
Dia. 2



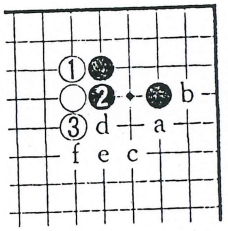
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE TWO SKIP HIGH APPROACH

Dia. 1: W(1) is played for the whole board relationship rather than this corner alone. Therefore it does lack full impact towards the corner stone.

Dia. 2: B(1) is an orthodox response. It aims at a pincer attack from the direction of a. This is not as severe as the more involved play like attaching at one point below the W stone. Therefore W may play elsewhere or extend to the side below the handicap point.

Dia. 3: B(1) plays for the corner points.

Dia. 4: W(1) is one of two valid lines.

Dia. 5: B(1)(3) reverts to the Kidani joseki. If B(1) pushes at (2), this leads to the very complex "avalanche" joseki.

Dia. 6: W(1)(3) is the other valid variation. W at a, B at b, is a future threat for W. W at c. is another threat, but W must be careful about B at d, W at e, and the B cut at f.

Dia. 7: B(1) pincer threatens to continue at a, W at b, and B at c.

Dia. 8: W(1) is an interesting suji. W's strategy is to settle the relationship with the right in order to attack the B stone on the left.

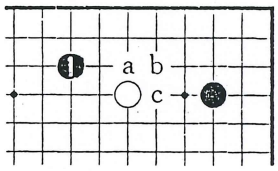
Dia. 9: After maximum plays, this exchange is even.

Dia. 10: B(1) variation is also standard.

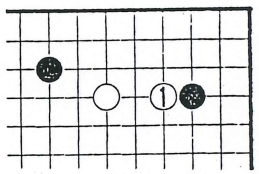
Dia. 11: If B plays elsewhere, W(1) is a severe continuation. B at a, W at b, is poor for B.

Dia. 12: Therefore B(1) is the maximum play. W continues at a, B at b, W at c, B at d, W at e, and B at f, is a joseki.

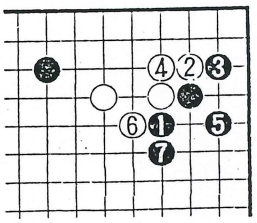
Dia. 13: W(4) is the strongest variation. W(17) pitches at (5). This exchange is even. W can either play with sente a and b, or play at c, depending on future developments.



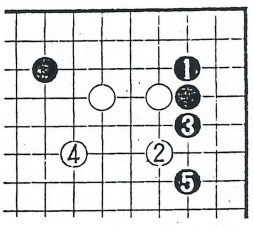
Dia. 7



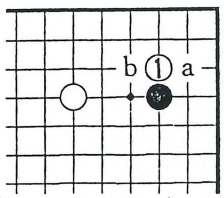
Dia. 8



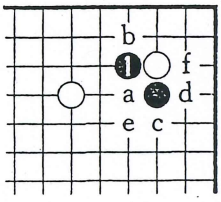
Dia. 9



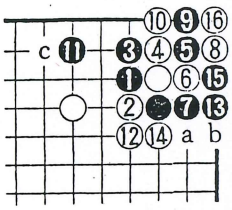
Dia. 10



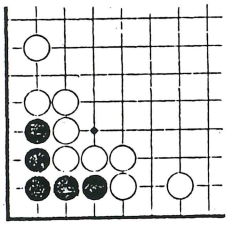
Dia. 11



Dia. 12

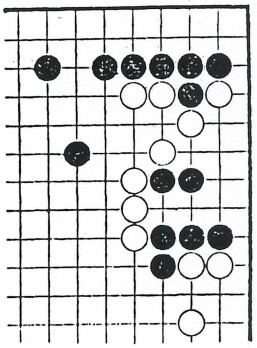


Dia. 13

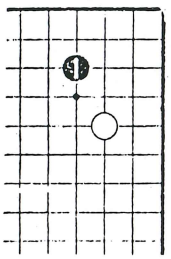


NEW PROBLEMS:

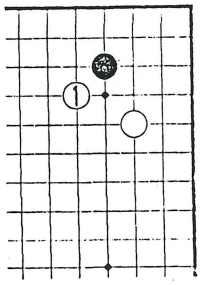
B to play and live ...



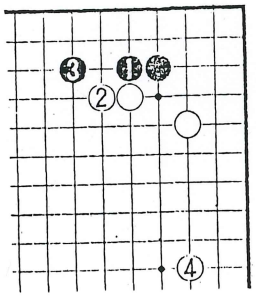
B to play and connect ...



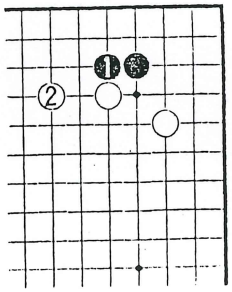
Dia. 1



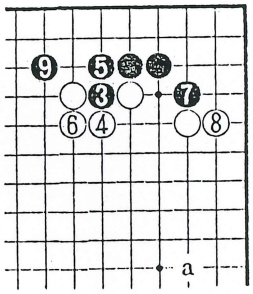
Dia. 2



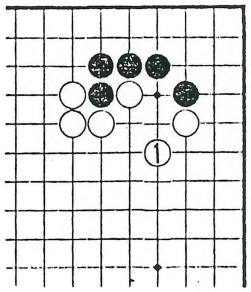
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE OFF POINT CORNER OPENING

Dia. 1: The W stone is called the "off point" corner opening. B(1) approach is usual. This position is identical to B's low point opening, W's small knight's approach and, B having played elsewhere, W now has the initiative in this corner.

Dia. 2: W(1) presses B and builds a potential territory on the outside.

Dia. 3: B(3) is the orthodox point to jump out. W(4), standard exchange.

Dia. 4: A more "lighter" technique for W is to jump out at (2).

Dia. 5: B(3), correct response. After B(9), W usually extends out to a.

Dia. 6: W(1) is another valid form.

THE BIG "SLANT" JOSEKI

Dia. 1: W(1) initiates a very difficult joseki, reputed to have a handred variation. Here, only a few major lines will be investigated.

Dia. 2: B(1), direct counter play.

Dia. 3: W(2) is the maximum play.

Dia. 4: This is the trunk line joseki.

Dia. 5: B(7) avoids the more difficult line at a.

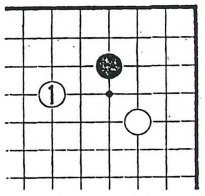
Dia. 6: B(13) fills. This exchange favors W slightly.

Dia. 7: B(5) can be played instead of at a, when it is desirable to play for the outside.

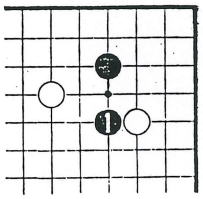
Dia. 8: For this variation, the ladder after B(9) must be favorable. Locally, this exchange favors W.

Dia. 9: B(1) variation.

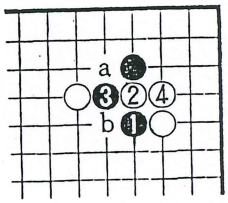
Dia. 10: This exchange favors W slightly to the extent that B has extended on the third line one more than necessary before jumping out at B(5).



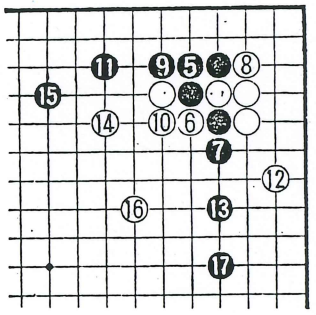
Dia. 1



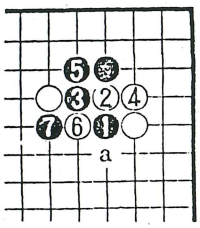
Dia. 2



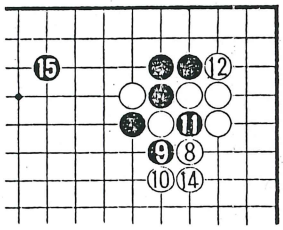
Dia. 3



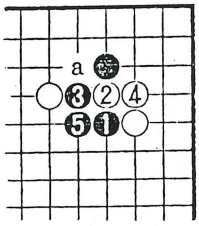
Dia. 4



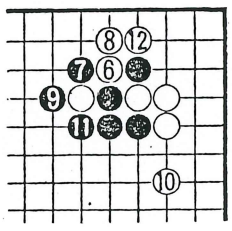
Dia. 5



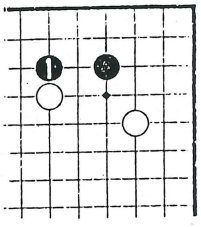
Dia. 6



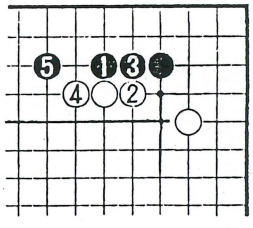
Dia. 7



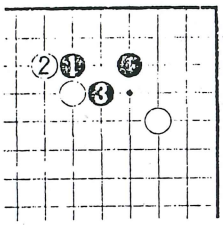
Dia. 8



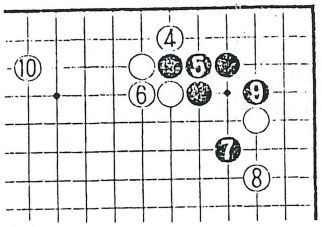
Dia. 9



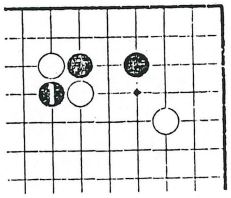
Dia. 10



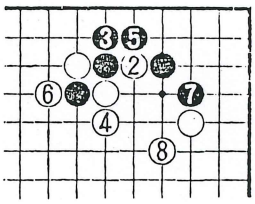
Dia. 11



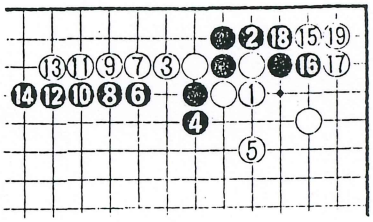
Dia. 12



Dia. 13



Dia. 14



Dia. 15

THE BIG "SLANT" JOSEKI CONTINUATION

Dia. 11: W(2) emphasizes the left side.

Dia. 12: B(3) of Dia. 11 leads to this joseki.

Dia. 13: B(1) is another technique.

Dia. 14: Valid if W(6) ladder is favorable.

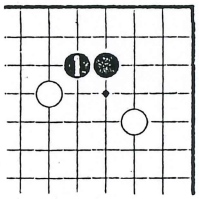
Dia. 15: When the ladder is not favorable, W (1) is correct. B(6) is an over play and loses the corner group. The correct joseki at B(6), is to fortify at (16) and W plays at (6).

Dia. 16: B(1) is a calm technique.

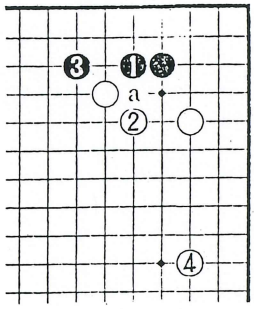
Dia. 17: W(2) is form. When compared to the exchange with W(2) at a, this structure is better for W.

Dia. 18: B(1) is another variation. If W next extends to a, this converts to the pincer joseki which follows.

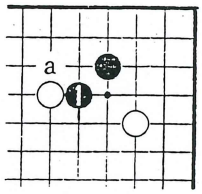
Dia. 19: W(2) is the usual line of play.



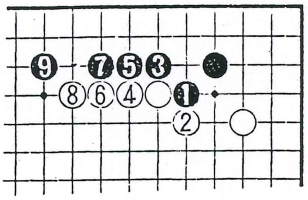
Dia. 16



Dia. 17



Dia. 18



Dia. 19

THE ONE SKIP PINCER VARIATIONS

Dia. 1: W(1), the one skip, is the severest of the pincers.

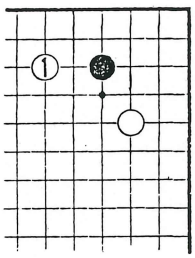
Dia. 2: The exchange starting with W(2) is one of the standard classic joseki.

Dia. 3: W(1) is the standard follow up threat.

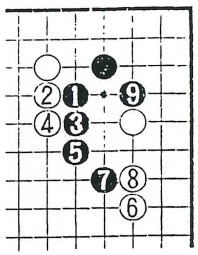
Dia. 4: If W(1) simply extends, B(2)(4) eliminates the threat at a.

Dia. 5: B(3) variation.

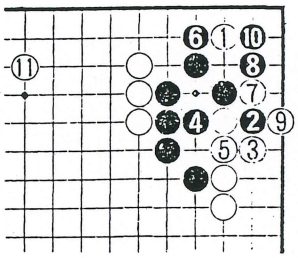
Dia. 6: B(2) is the related technique. Even exchange.



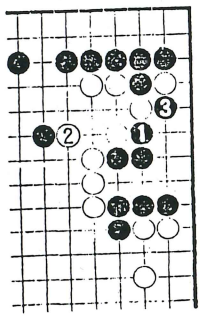
Dia. 1



Dia. 2

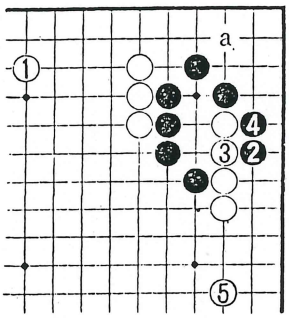


Dia. 3

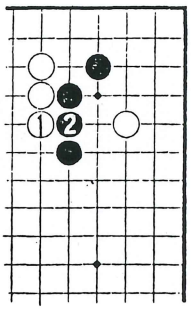


ANSWER TO PROBLEM

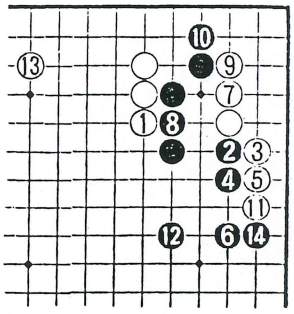
B(1) is the correct tesuji. Since W(2) is forced, B (3) connects. If W(2) at (3), B cuts at the point right of W(2).



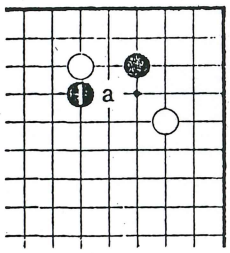
Dia. 4



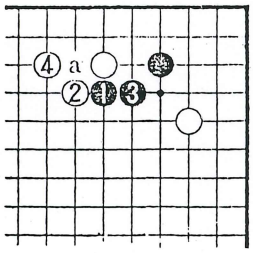
Dia. 5



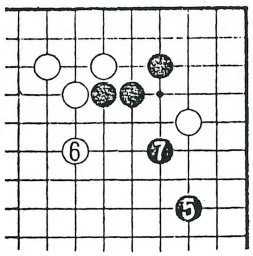
Dia. 6



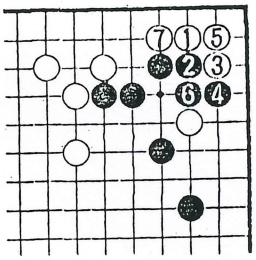
Dia. 7



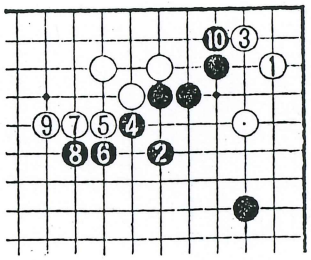
Dia. 8



Dia. 9



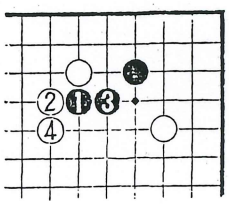
Dia. 10



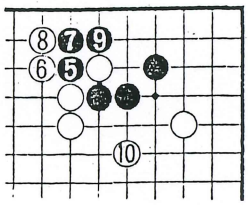
Dia. 11

THE ONE SKIP PINCER JOSEKI CONTINUATION

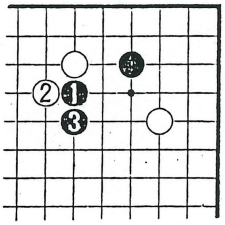
Dia. 7: B(1), a stronger technique than at a.
Dia. 8: W(4) protects against the cut at a.
Dia. 9: Even exchange.
Dia. 10: Although an end game threat, W(1) is the key play and diminishes this B territory.
Dia. 11: W(1) is also valid. Even exchange.
Dia. 12: W(4), valid variation.
Dia. 13: Standard exchange.
Dia. 14: B(3) is a valid continuation.
Dia. 15: Standard exchange.
Dia. 16: Valid variation.
Dia. 17: B(1), a valid line of defense.
Dia. 18: B(3), a startling continuation.
Dia. 19: Even exchange.
Dia. 20: B(3) is orthodox form.
Dia. 21: B takes a sound line of defense and threatens to attack one of the W groups.
Dia. 22: For example, if W(1), B(2)(4). If W(1) protects the other side, B attacks from the direction of (1).
Dia. 23: B(1) looks clumsy but is valid.
Dia. 24: W(2) correct. This exchange is one of the classic joseki.
Dia. 25: B(1)-(5) is one of Kidani's joseki.



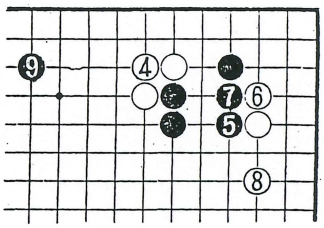
Dia. 12



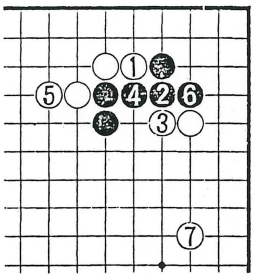
Dia. 13



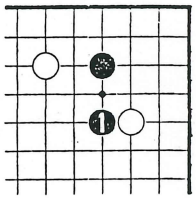
Dia. 14



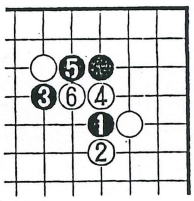
Dia. 15



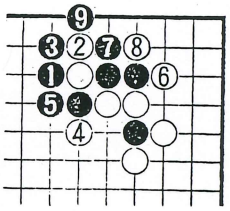
Dia. 16



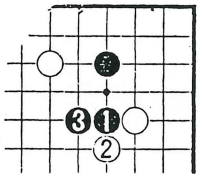
Dia. 17



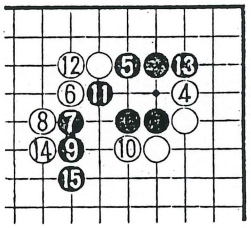
Dia. 18



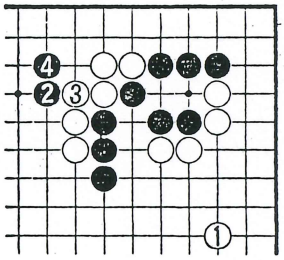
Dia. 19



Dia. 20



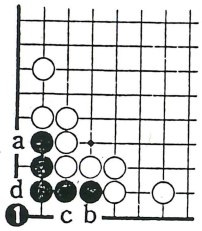
Dia. 21



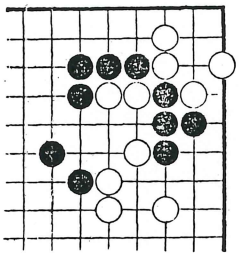
Dia. 22

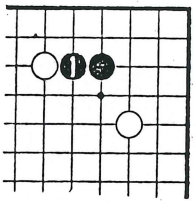
ANSWER TO PROBLEM

B(1) is correct. B(1) at a, leads to W at b, B at c, and W at d, for a ko.

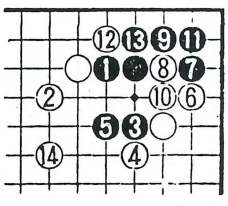


B to play ...

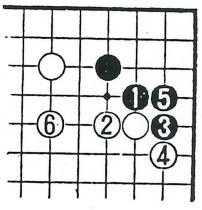




Dia. 23



Dia. 24



Dia. 25

HONINBO SHUSAI (W) vs KARIGANE(B) (7th degree at this time Sept. 1926)

Shusai and Karigane were both students of Shuyei. Shusai was chosen to take after the house of Honinbo. These two arch rivals had met twice in two major matches, winning a game a piece. This was the third and most important match. Shusai representing the Japanese Go Academy was challenged by the rival Academy Kisei Sha represented by Karigane. The very survival of the Japanese Go Academy rested on the outcome of this one game. The time allotment was 16 hours each with a number of adjournments.

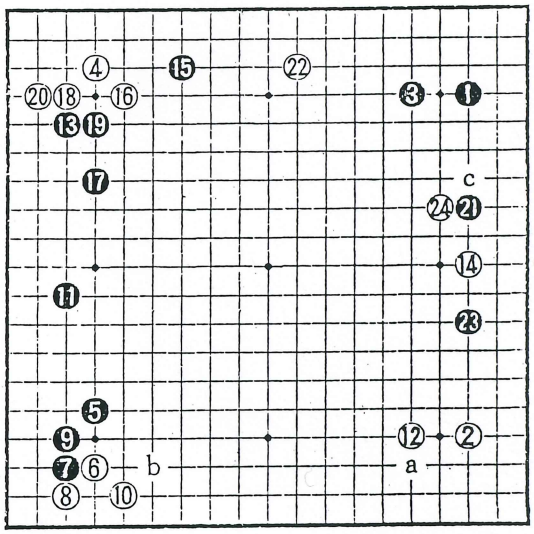
W(2), placed in the identical position with B(1), is a favorite opening of Shusai.

The opening game started placid enough and gave no hint of the savage battle ahead.

W(12) should not close at (13) because B plays at a and threatens the severe continuation at b. W's strategy is to play at (12), allow B(13), and get to play (14). W(14) is the biggest and ideal development to the side.

If B protects in the area of (22), W extends out to c.

B(23) could have chosen the more unpredictable continuation starting with the attack at b.



If B(25) at a, W draws back to b and threatens either the cut at (25) or the cap at (30).

W(28) begins W's daring strategy to build a huge potential with W(36).

B(39) creates a rythmic sequence to protect at B(41).

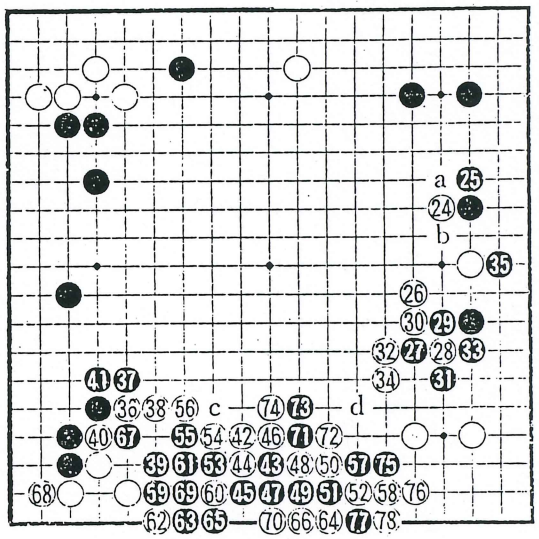
W(46), if played as in Dia. A: B(2) threatens the weakness at a and therefore the survival of this B group is not difficult.

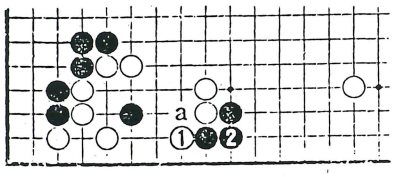
If B(47) at (48), W would now press at (60).

W(48) seriously goes after this B group. Everyone had expected deep far reaching strategy with subtle nuances. Who could have foreseen this brutal slugfest.

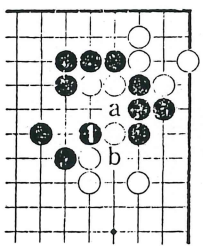
W(62), B(63) and then W(64) takes away the eyes from this B group. But the W's structure, with B's cut at (71) seems full of weaknesses.

B(73) threatens c and d both simultaneaously. Therefore W(74) protects both and is the only play. The big question now is whose reading is right, Shusai or Karigane?





Dia. A

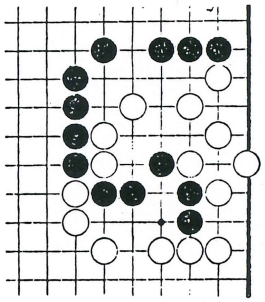


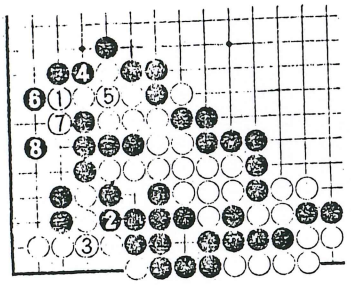
ANSWER TO PROBLEM:

B(1) is correct. If W at a, B at b, and if W at b, B at a.

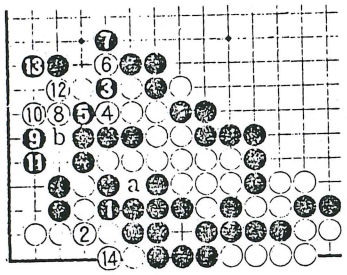
NEW PROBLEM:

B to play ....

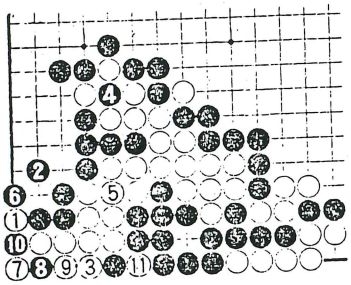




Dia. B



Dia. C

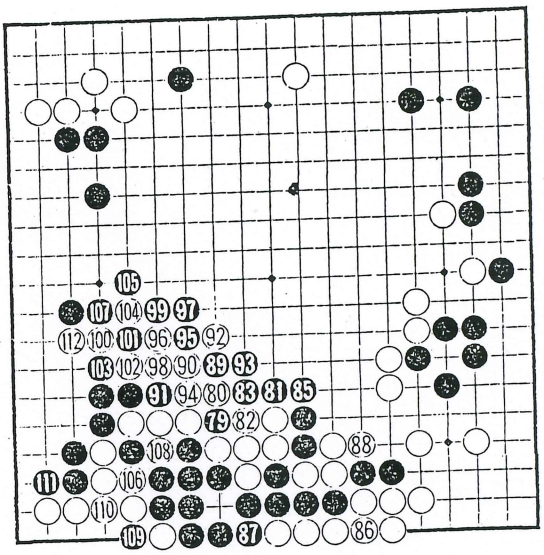


Dia. D

B(79) through W(100) leaves no room for variation.

W(106) is the dangerous point. Dia. B: W(1) leads to disaster. On the other hand, if B(101) is played as in Dia. C: Since B can not press at a, W(8) becomes valid and wins this race. B (11) at b is not valid because W at (11) wins for W.

Therefore B(101)-(105) is the only line open. W(106) leading to a semeai fight with the lower B group, is also forced. This semeai looks unpleasant for W because a ko fight is involved and B's gain on the outside offsets W's win in this race.



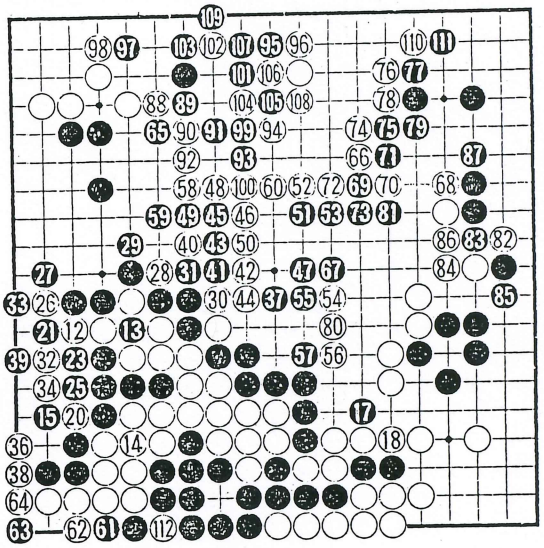
W(12) is the marvelous and tough play.

Dia. D: W(1) leads to a double ko and this B group is captured. But since B gets to fortify at (2) and gains an outside wall without a residue of unpleasantness, W would not have gained an advantage in this exchange.

Therefore W(12) is a play that purposefully do not accept the semeai win in order to continue the threat on the broken B's outside wall.

W(16), B(19), W(22) take the ko. W(24) fills.

B(35) fills.



The result after W(36) makes the daring W (12) play a success. What looked like a substantial B's outside wall has become vulnerable to attack and the semeai of the lower portion is at worst, a seki position for W.

This tactical battle was the decisive part of this frightening game.

B(113) takes back. W(114) at (61).

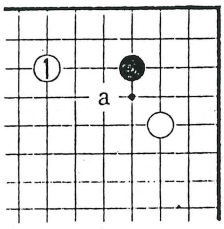
W wins because B runs out of time.

OFF POINT: TWO SKIP PINCER

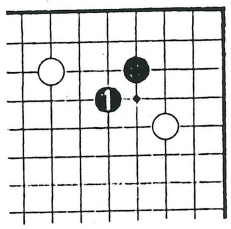
Dia. 1: W(1) threatens the closure at a. B should avoid this.

Dia. 2: B(2) is the most straight forward response.

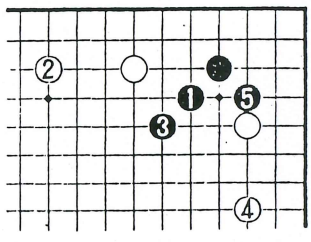
Dia. 3: B(1)(3) avoids being hemmed in and B(5) protects the corner. This is the standard exchange. B(3) may press from left & below point of the "off point" W stone or pincer from the direction of (4).



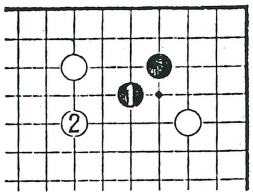
Dia. 1



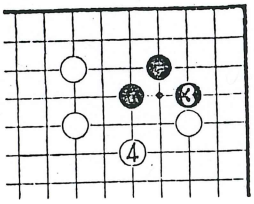
Dia. 2



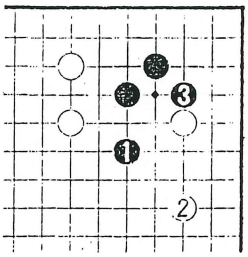
Dia. 3



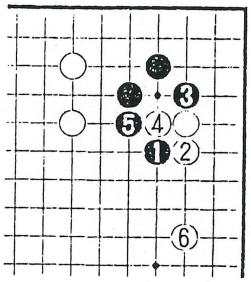
Dia. 4



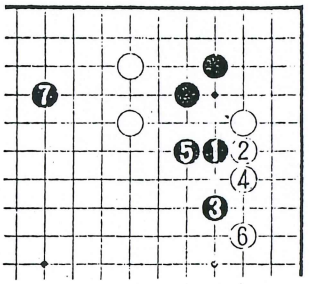
Dia. 5



Dia. 6



Dia. 7



Dia. 8

Dia. 4: W(2), variation.

Dia. 5: B(3) is a safe play. W(4) lightly encloses the corner.

Dia. 6: B(1)(3), valid variation. Even.

Dia. 7: B(1), valid technique. Even.

Dia. 8: In this variation through B(7), B actively controls the play.

Dia. 9: W may protect in this direction with (2).

Dia. 10: B(3)(5) is a sound line of play.

Dia. 11: W(1) can be played to avoid B(5) of Dia. 10. B can press (2)(4) against this W group.

Dia. 12: B(1)(3), valid variation.

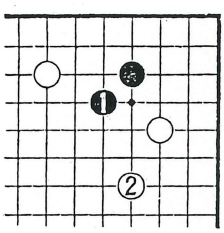
Dia. 13: B(1) can be played immediately. B gets to attack from (5). If W (4) protects at a, B at b, W at c, and B gets to attack this group with d.

Dia. 14: In this situation where W has an additional stone, B(4)(6) is the standard joseki.

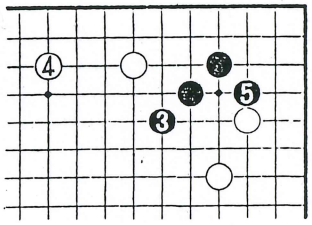
Dia. 15: B(1), a standard technique.

Dia. 16: Orthodox exchange.

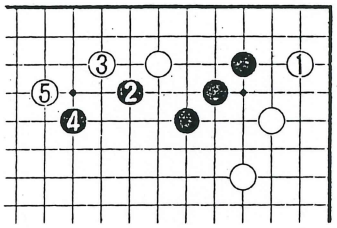
Dia. 17: If W(1), B(2)-(8) is one joseki variation.



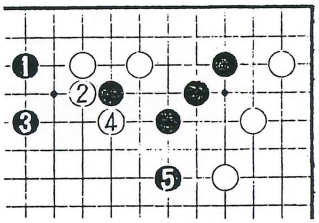
Dia. 9



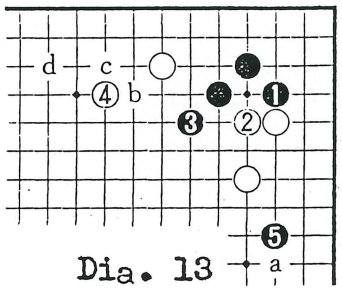
Dia. 10



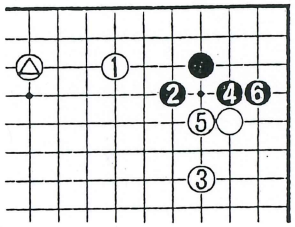
Dia. 11



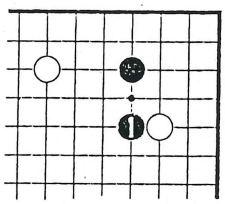
Dia. 12



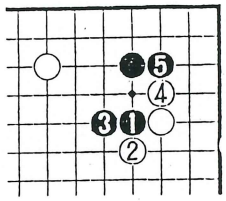
Dia. 13



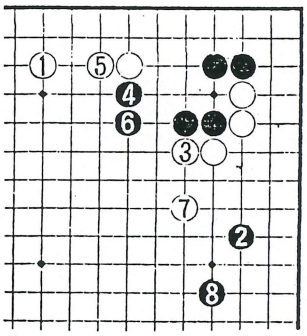
Dia. 14



Dia. 15



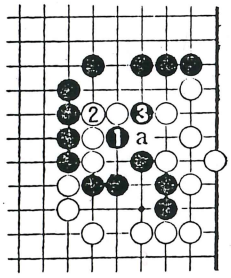
Dia. 16

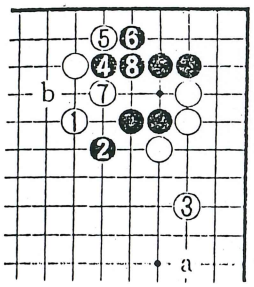


Dia. 17

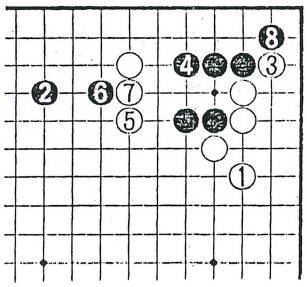
ANSWER TO PROBLEM:

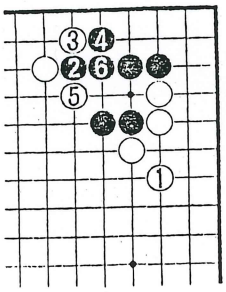
B(1) is correct. If W(2), B(3) cuts off the four W stones. If W (2) is played at a, B at (2) captures the two W stones in a "snap-back" position.

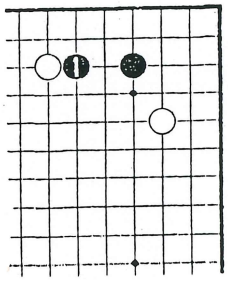


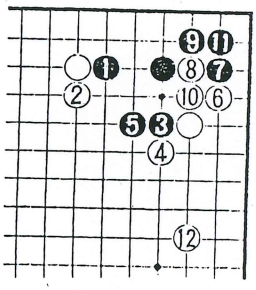


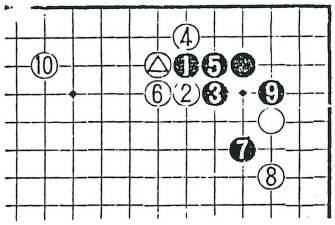
Dia. 18

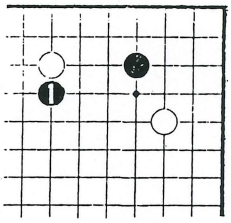

Dia. 19

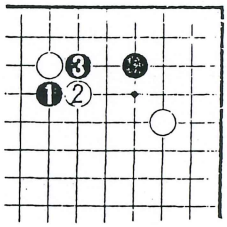

Dia. 20


Dia. 21


Dia. 22


Dia. 23


Dia. 24


Dia. 25

Dia. 18: W(1) is a valid variation. B(2) is the correct form to avoid closure. B(4)-(8) is now a stable group. And threatens the attack from a and the attack on the other W group following the threat to cut a b.

Dia. 19: W(1) can also be considered. The exchange through B(8) is even.

Dia. 20: B(2) is a safe line of play.

Dia. 21: B(1) is also a valid technique.

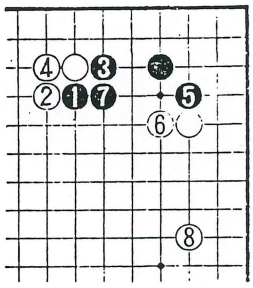
Dia. 22: If W(2), B(3)(5) follows the orthodox method to come out. After W(12), B can now attack the two W stones.

Dia. 23: Reverts to the "big slant" joseki.

Dia. 24: B(1), at times, could be interesting.

Dia. 25: If W(2), B(3) and the continuation can be found on the section on the "big slant" joseki.

Dia. 26: W(2)(4) is a calm orthodox response. The exchange through W(8) is even.


Dia. 26

OFF POINT: TWO SKIP HIGH PINCER

Dia. 1: W(1) emphasizes the center "influence" and threatens to enclose with a play at a.

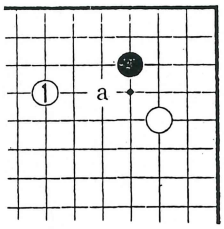
Dia. 2: B(1), usual response.

Dia. 3: If W(2), B can play elsewhere after making the B(3), W(4) exchange.

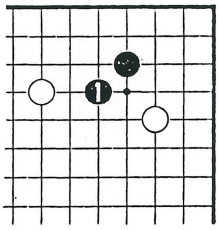
Dia. 4: If W(2), B(3)-(9) is the sound line of play and this exchange is even.

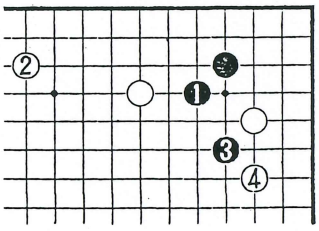
Dia. 5: W(2), a possibility.

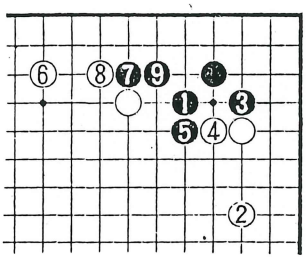
Dia. 6: B(9) is correct. The exchange through W(14) is even.

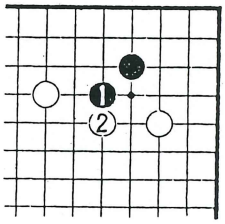


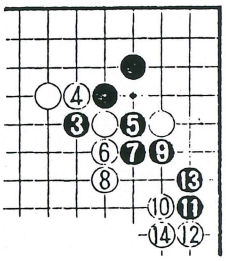
Dia. 1

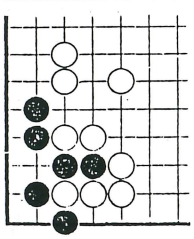

Dia. 2


Dia. 3


Dia. 4


Dia. 5


Dia. 6



NEW PROBLEM:

B to play and live ...

THE GO LETTER NO. 11

(Vol.II)

OFF POINT: CONTINUATION

Dia. 7: B(1) is not valid. W(18) completes the capture.

Dia. 8: B(1)-(5) leaves a play in the corner. Not good.

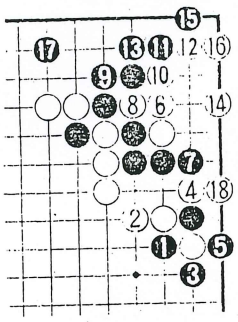
Dia. 9: W(1)-(11) lives in the corner.

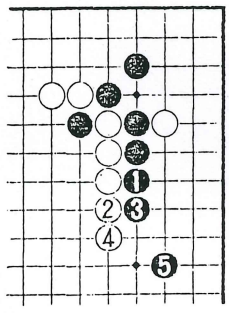
Dia. 10: If B(1)(3) and tries to take away W's eyes, W(4)(6) can not be stopped without jeopardizing the B stones.

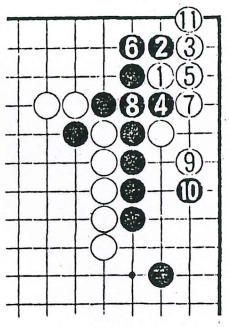
Dia. 11: B(1) is a light technique with a pert quality.

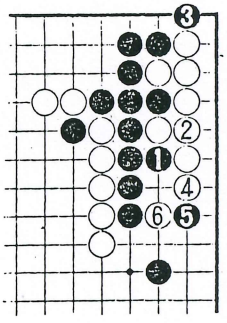
Dia. 12: W(2)(4) is the correct form and the exchange through B(7) is even.

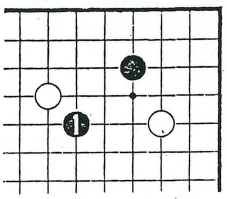
Dia. 13: W(2) is poor because B seftly gets a stable formation through B(9) and begins the attack from (11).

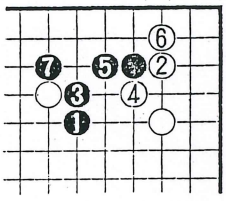

Dia. 7

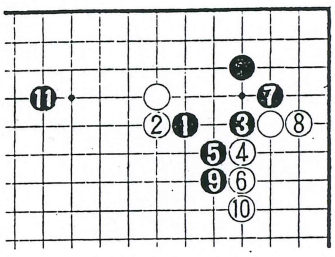

Dia. 8


Dia. 9


Dia. 10


Dia. 11


Dia. 12


Dia. 13

OFF POINT OPENING: THREE SKIP EXTENSION

Dia. 1: The idea behind W(1) is to protect oneself before attacking with a pincer at a. This formation differs from W at b, in that it leaves the possibility of a B attack at c.

Dia. 2: B(1) is the soundest line.

Dia. 3: If W were to protect, this W (1) is the most usual.

Dia. 4: W may play elsewhere and allow the severe B(1) invasion. W at a, is the standard resolution against B(1).

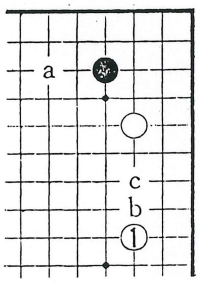
Dia. 5: B(1) is another form and the threat is still at a.

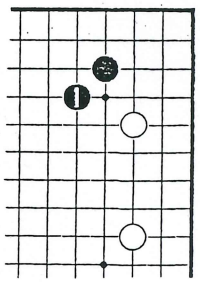
Dia. 6: W gets the (2)(4) exchange with sente to alleviate the severity of B's invasion at a and can play elsewhere.

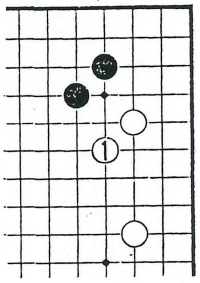
Dia. 7: B(1) is a definite possibility. W naturally counters with (2) because the humiliation of filling at (3) is inconceivable.

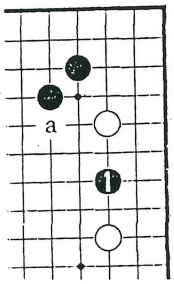
Dia. 8: Against W(4), B(5) is the strongest line and the exchange through B(11) would be the logical outcome.

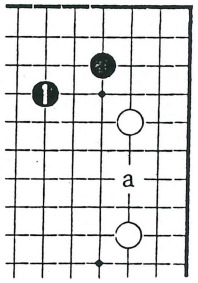
Dia. 9: W(1) can be played if the ladder is favorable. Eventually W(23) captures the corner but B's gain on the outside amply balances this exchange. W(17), B(20) take ko.

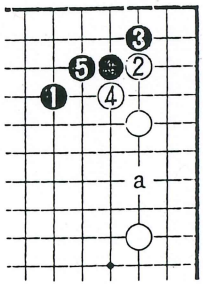

Dia. 1

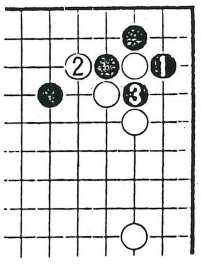

Dia. 2

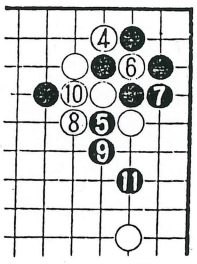

Dia. 3

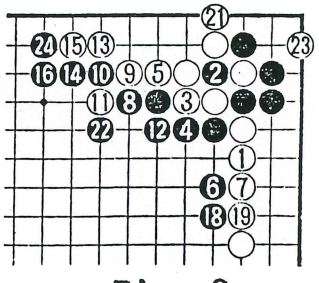

Dia. 4

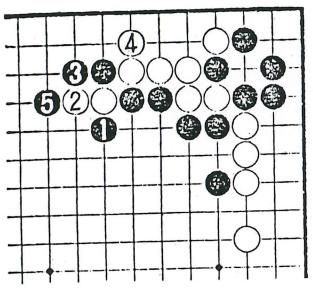

Dia. 5


Dia. 6

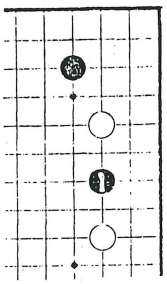

Dia. 7


Dia. 8

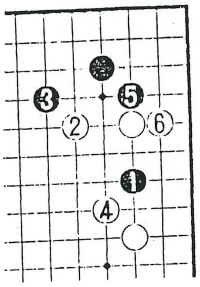

Dia. 9



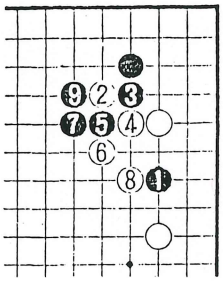
Dia. 10



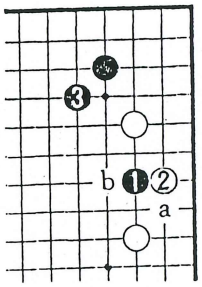
Dia. 11



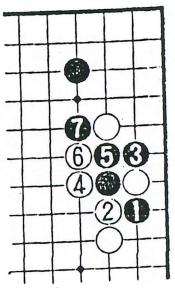
Dia. 12



Dia. 13



Dia. 14



Dia. 15

Dia. 10: If B(1)-(5) ladder is valid, W is lost.

Dia. 11: B(1), the immediate invasion, can be played.

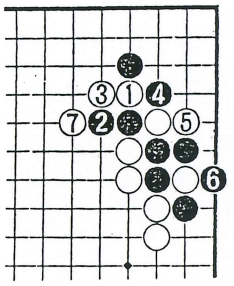
Dia. 12: Through W(6) is joseki. The idea behind the B(1) invasion is to get to fortify (3)(5) with sente, sacrificing the B(1) stone and to get the initiative to play elsewhere.

Dia. 13: W(2) is a slight loss, locally speaking, but W now has the sente to play elsewhere.

Dia. 14: W(2) is a valid variation. B(3) threatens to play next at a. W therefore usually protects at b.

Dia. 15: The validness of B(1) depends on the ladder.

Dia. 16: If W(7) captures in a ladder, B(1) of the previous diagram is not valid.



Dia. 16

THE FOUR SKIP EXTENSION

Dia. 1: This bigger extension means that W is more vulnerable to invasion but has a bigger potential.

Dia. 2: B(1) again is a sound continuation.

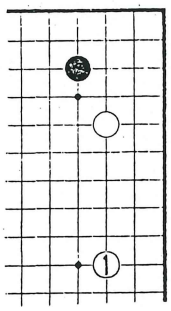
Dia. 3: Although W(2) is gote, the exchange is even.

Dia. 4: If B(1), W(2) maneuvers a response thru B(7) to play elsewhere. If B(7) is neglected, W attacks from a.

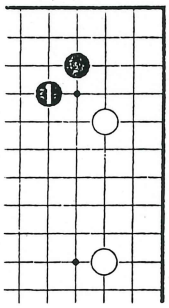
Dia. 5: B(1) is often played too. B next threatens an invasion at a.

Dia. 6: In this formation, W stabilizes this W group with the technique beginning with W(2).

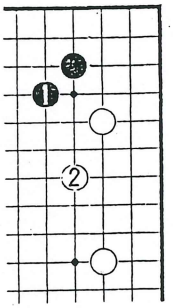
Dia. 7: B(1) is not valid. This illustrates the meaning of the W(2) play in the previous diagram. B(5) fills.



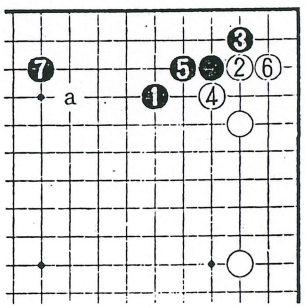
Dia. 1



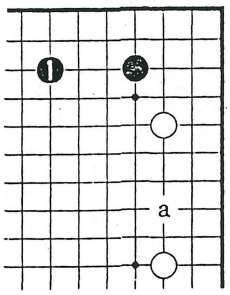
Dia. 2



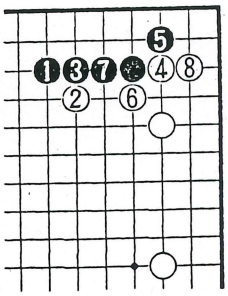
Dia. 3



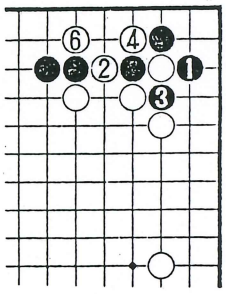
Dia. 4



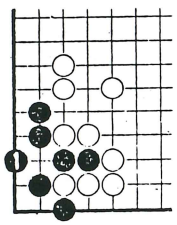
Dia. 5



Dia. 6



Dia. 7

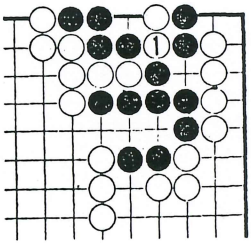


ANSWER TO PROBLEM:

B(1) is the correct play. W gets to capture the two B stones, but B captures back the one stone to live.

NEW PROBLEM:

B to play and live ...



INSEKI vs SHUSAKU (B) "THE RED EAR GAME"

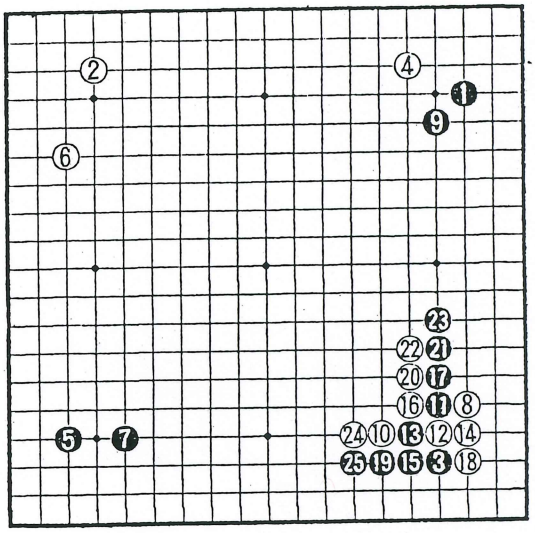
Inseki was the famous rival of Honinbo Jowa. This old master, 8th degree, gave the 18 year old Shusaku, then 4th degree, two stones handicap. But after the 102nd play, that game was adjourned and the handicap was reduced to give Shusaku just the first play or B. This judgement was more than verified when Shusaku proceeded to win all of the three games played. This is the first of that series of games.

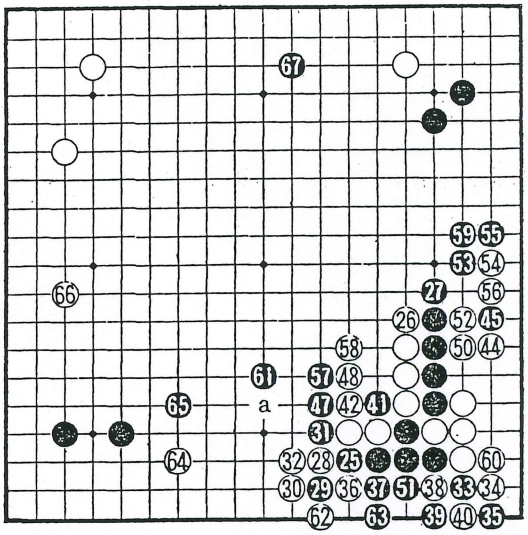
Shusaku is called the "great genius of Go". Although he died when only 34 years old, he left an unmatched record of winning all of his 19 Oshiro Go Match Games, which were the major tournament games of that time.

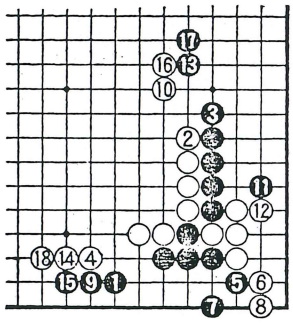
B(1)(3)(5) opening is Shusaku's invention.

W(10) initiates the difficult "big slant".

B(25) falls into one of the many pitfalls in this joseki, reputed to have a hundred variations.







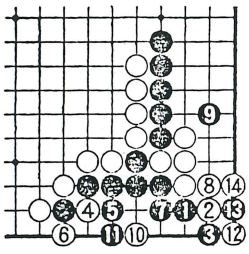
Dia. A

Dia. A: B(1) is the correct play. The exchange through W(18) is joseki.

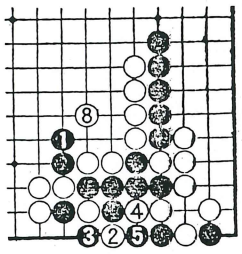
After W(28)(30), B is in a difficult position. B(33)(35) is an emergency tactical manuever, which verifies B's uncomfortable predicament.

B(31) is necessary.

Dia. B: B(1)(3), directly, leads to a near hopeless situation for B. B needs an extra play to make it the "main event" ko fight.



Dia. B



Dia. C

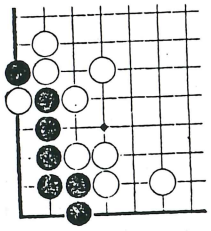
B(41) sacrifice must be made for ko threats.

Dia. C: B(1) is bad because W(2) forces a sequence of plays; W(6) captures at (2), B(7) takes back, and W(8) handily eliminates the ko fight and kills the B group.

W(60) is a big play, promising the W(62) with sente.

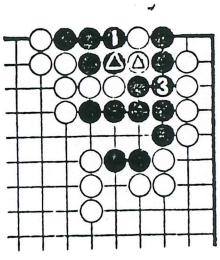
B(43), W(46), B(49), take ko.

NEW PROBLEM: W to play and kill ...



ANSWER TO PROBLEM IN NO. 12

W(2) pitches. B(3) is the important play. W(4) captures the five B stones. Now B(5) is played to capture two W stones.



B(67) should be countered with W(68). B (69), attacking from the corner, is correct.

W(70) is a key center position.

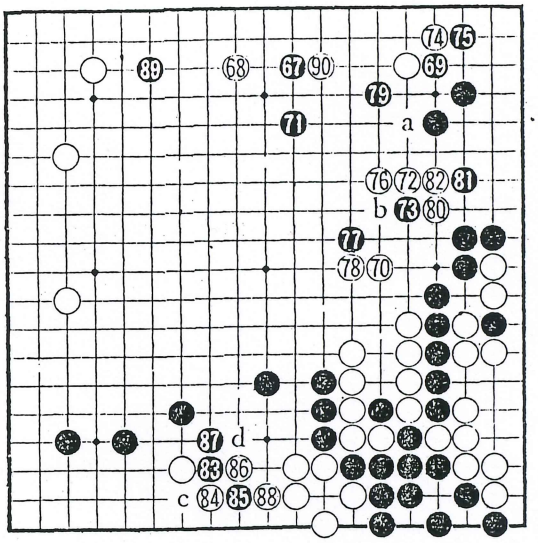
W(72) again illustrates Inseki's love for tactical intricacies. W(72) threatens either a play at a or a jump-in at (81). The general rule under such circumstances for B, is not to answer docilely.

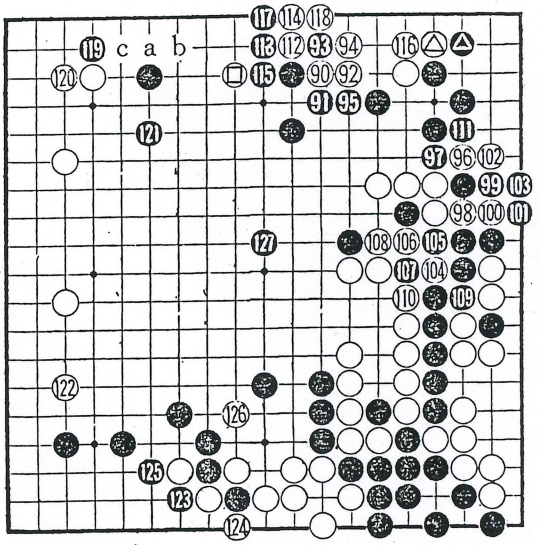
B(73) is a good counter. If W at b, B cuts at (76); if W at a, B turns at (76); therefore W(76) is a logical response.

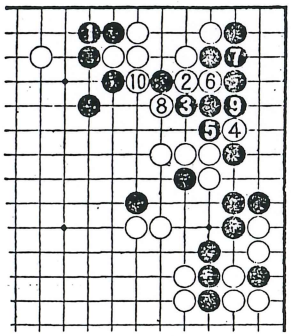
B(77) keeps the threat against W alive before protecting at (79).

B(81), (83), and the invasion at (89), sparkles with vitality. B at c, to capture the single W stone is premature and therefore B leaves this situation open with the possibility of playing at d instead of at c.

W(90) is an excellent example of the tactical skill of Inseki.







Dia. D

Dia. D: B(1) can not kill this W group because of the W(4)(6) forcing plays.

B(95) can not be helped.

W(96) forces the plays through B(111) and with W(112)-(116) makes this group safe. But in the process, W loses the original W(68) stone.

B(119) before B(121) was played to prevent W at a, B at b, and W at c with sente.

B(127) is the famous "red ear" play. B(127) is effective in all directions and is particularly fitted to this present situation. The story behind the "red ear" play is that a spectator, knowing nothing about Go, saw Inseki's ears turning scarlet after B(127) and predicted that W's game was lost. B does win by 3 points. Plays after (127) here deleted.

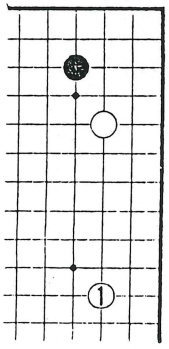
THE FIVE SKIP EXTENSION

Dia. 1: In the case of the maximum five skip extension, the relationship in the direction of W(1) becomes vitally important.

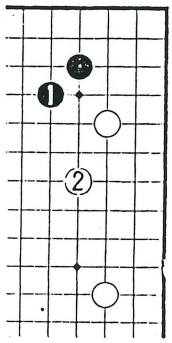
Dia. 2: Joseki.

Dia. 3: Joseki. Be careful to note the difference with the previous diagram.

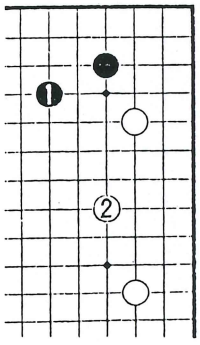
Dia. 4: Against the B(1) high invasion, W(2) through (14) illustrates an orthodox skirmish situation and the exchange is even.



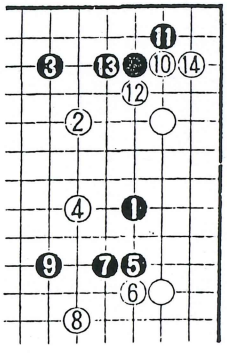
Dia. 1



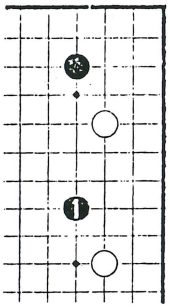
Dia. 2



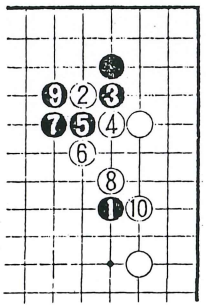
Dia. 3



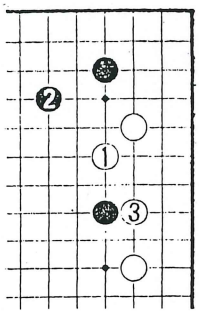
Dia. 4



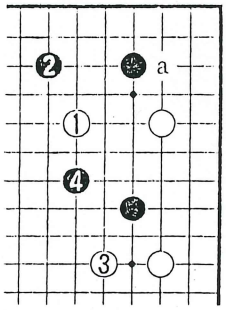
Dia. 8



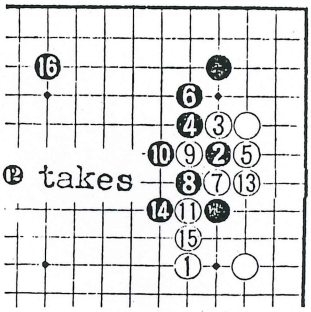
Dia. 9



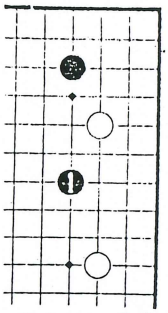
Dia. 10



Dia. 11



Dia. 12



Dia. 13

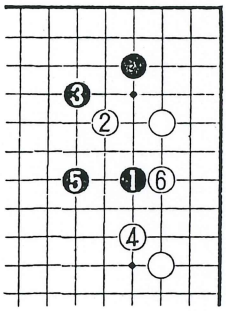
CONTINUATION OF THE FOUR SKIP EXTENSION

Dia. 8: The two main ideas behind the B(1) play are one; to provoke an immediate tactical battle and two; to use the B(1) stone to make the upper B stone safe.

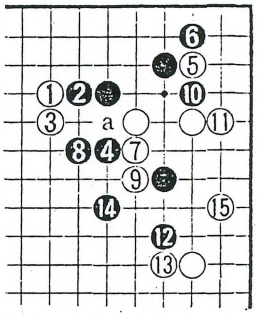
Dia. 9: W(2) invites B(3) and gets to settle this group with W(10).

Dia. 10: W(1) is also a standard form and if B(2), gets to connect with W(3).

Dia. 11: W(1) also valid. After B(4), W usually plays at a to resolve this situation.



Dia. 14



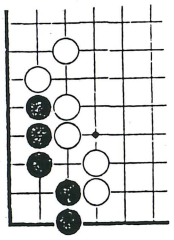
Dia. 15

Dia. 12: W(1) is also conceivable, depending on the whole board situation. The plays through (15) is one variation and is an even exchange.

Dia. 13: B(1) is often played too.

Dia. 14: W(2)(4) invites B(5) and connects with (6).

Dia. 15: W(1) is a severe technique. After W(15), this local battle is completed with B slightly favored.

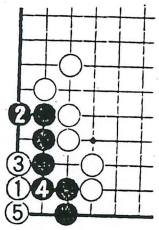


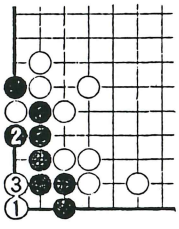
PROBLEM:

W to play and kill ...

SOLUTION:

W(1) through (5) kills this B group. This is an arbitrary ruling of the Japanese Go Academy. In actual play although B can resist with ko, W can initiate the ko fight at will, and therefore B is ruled dead after this position.



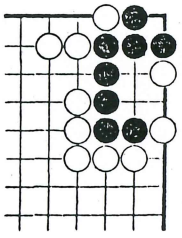


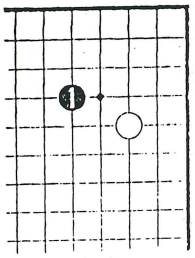
ANSWER TO PROBLEM IN #13

W(1) is the only correct play. W(1) at (2), allows B to with a play at (1).

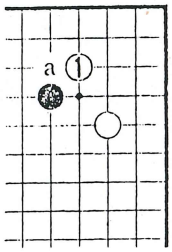
NEW PROBLEM:

B to play and live ...

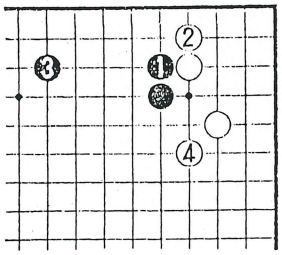




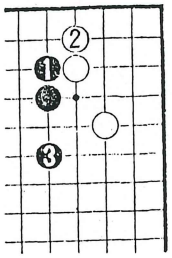
Dia. 1



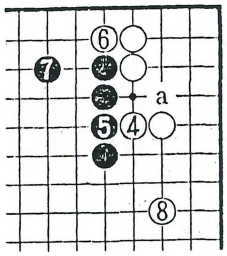
Dia. 2



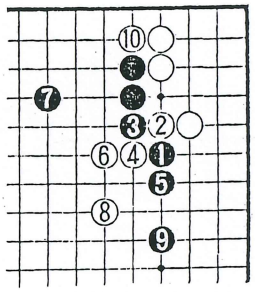
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE HIGH APPROACH TO THE OFF POINT OPENING

Dia. 1: B(1) is played for the outside.

Dia. 2: W(1) is sound. The immediate gain is considereable. B normally responds because to allow W at a is too big.

Dia. 3: B(1)- W(4) is the most commonly played variation. B(3) can be played further out but would be subject to an invasion. W(4) need not be played immediately but this is the correct continuation for W.

Dia. 4: B(3) may be played when it is desireable to play for the center.

Dia. 5: W(4)-(8) completes this joseki. If not played, B has a threat at a and confines the W group to the corner.

Dia. 6: B(1) may be considered. As a local problem, W would counter and after W(10), B is in a more uncomfortable position than W.

Dia. 7: Against B(1), W(2)-(6) favors W.

Dia. 8: B(3) valid. W(4) may be at (5).

Dia. 9: W(2) is a valid variation.

Dia. 10: B(3), W(4) are the usual continuations. B(5) is the correct extension from the strength of three alinged stones. W(6) becomes a good play threatening the invasion given in the next diagram. Therefore B should protect at a, but since this begins to form a congestion of B stones, in actual practice B(5) is held back one space. In which case, W(6) need not be played immediately.

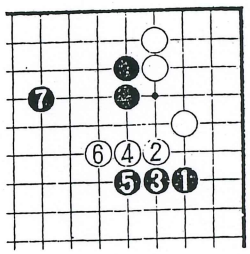
Dia. 11: W(1), key play. After W(11), this invasion is a success.

Dia. 12: B(1) plays for a big center potential.

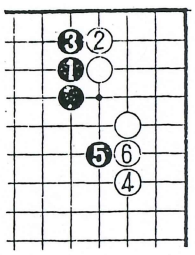
Dia. 13: W(2) counteracts B's potential and the exchange through W(14) is a success for W.

Dia. 14: B(3) is also a valid form.

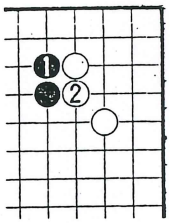
Dia. 15: W(4)(6) is correct joseki.



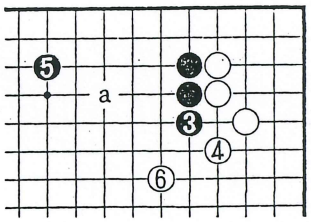
Dia. 7



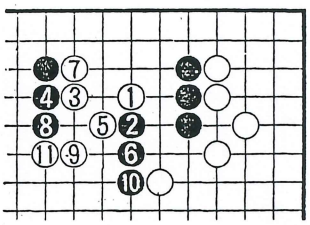
Dia. 8



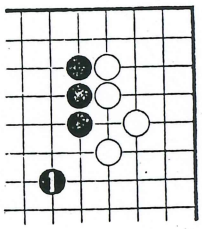
Dia. 9



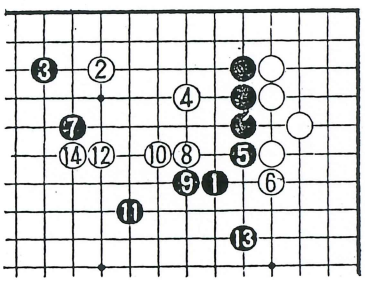
Dia. 10



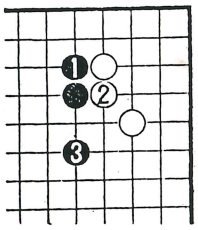
Dia. 11



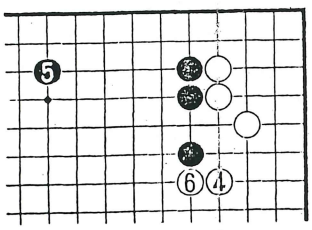
Dia. 12



Dia. 13



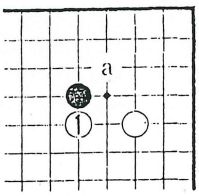
Dia. 14



Dia. 15

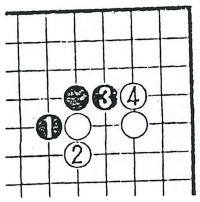
THE LAY-ON VARIATIONS

Dia. 1: W(1) at a is a big immediate gain. W(1) is played when it is important to prevent B from creating an outside influence.



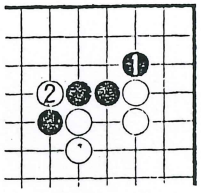
Dia. 1

Dia. 2: B(1) is the usual response. W(2)(4) is a standard form position.



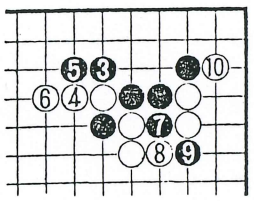
Dia. 2

Dia. 3: B(1) is the maximum continuation. W(2) is also maximum.



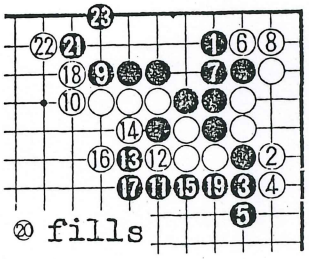
Dia. 3

Dia. 4: After B(3)(5), B(7)(9) maintains the high competitive pitch.



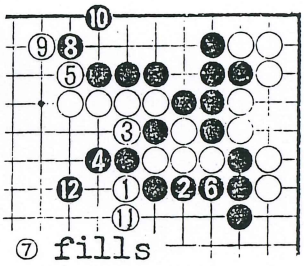
Dia. 4

Dia. 5: ... and completes this joseki.



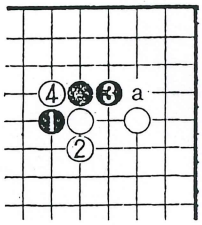
Dia. 5

Dia. 6: W(1) is a more aggressive continuation but it has its risks.



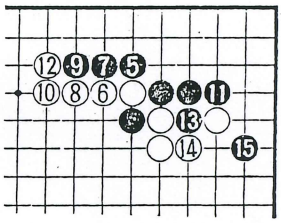
Dia. 6

Dia. 7: W(4) is sometimes played although a is the standard form.



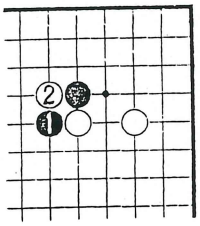
Dia. 7

Dia. 8: Even exchange.



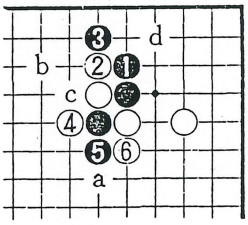
Dia. 8

Dia. 9: W(2) is valid only when the ladder is favorable.



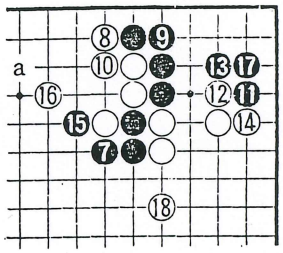
Dia. 9

Dia. 10: B(1)(3), correct responses. W(4)(6) is the best play here and W threatens the ladder with a. If this ladder does not work, B at b, W at c, B at d, and B's structure is favored.



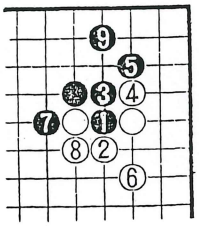
Dia. 10

Dia. 11: Therefore B(7) is forced. The exchange through W(18) is joseki. W (16) may be played at a.



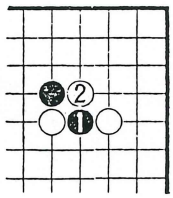
Dia. 11

Dia. 12: B(1) is a severe line of play. W(2)- B(9) is the standard exchange.



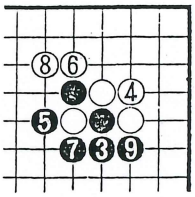
Dia. 12

Dia. 13: W(2) is a good choice when the ladder is favorable.



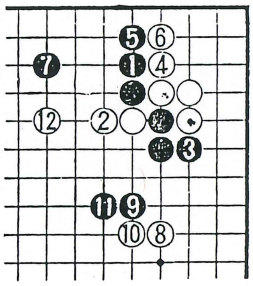
Dia. 13

Dia. 14: If W is forced to give up the W stone after B(5), B is favored.

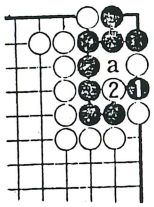


Dia. 14

Dia. 15: B(1) is the regular line if the ladder is unfavorable. This leads to a fight and the result of this variation is roughly even.

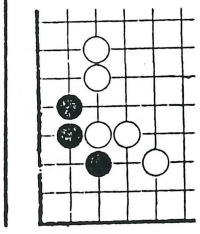


Dia. 15



ANSWER TO THE PROBLEM IN #14

B(1) pitch sacrifice is the important play. After B(3), W can not save the two W stones.



NEW QUESTION:

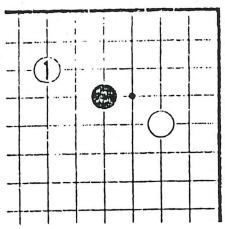
W to play and kill ...

PINCER AGAINST THE HIGH APPROACH

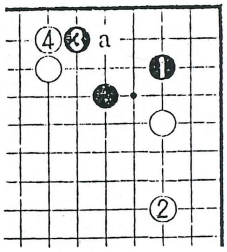
Dia. 1: W(1) attacks the B stone and prevents B's development in this direction.

Dia. 2: B(1) is the standard play. B(3) prevents W at a.

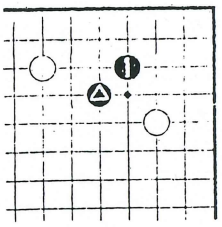
Dia. 3: B(1) returns to the low point joseki.



Dia. 1



Dia. 2



Dia. 3

THE 3-3 POINT PLAY

Dia. 1: B(1) is sometimes played to advantage in certain circumstances.

Dia. 2: W(1), usual reply.

Dia. 3: B(1) is blunt but effective here. B(3)(5) is the excellent technique. B(13) is a correct play and completes this joseki.

Dia. 4: B(1) is also a valid technique. W(2) may be simply extended when some variations involving the ladder is considered (here deleted). B(3) is the related technique.

Dia. 5: W(4)(6) avoids complexity. This exchange is even.

Dia. 6: If W(1), B(2) is the prepared continuation.

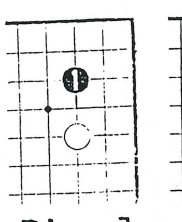
Dia. 7: B should temporarily abandon the corner and take the side with the plays through B(10).

Dia. 8: B(1)-(9) illustrates the ko play in the corner.

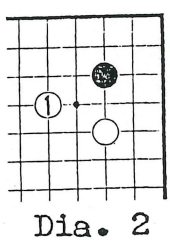
Dia. 9: B(3) cut, is an often used technique.

Dia. 10: Generally speaking, the side that is favored by the ladder gets the better of this type of exchange.

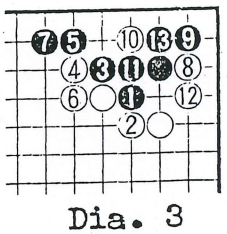
Dia. 11: In this case, W(1) leads to an even exchange.



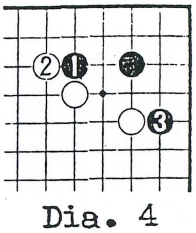
Dia. 1



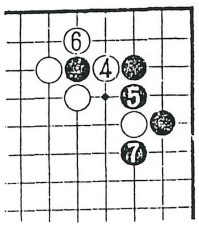
Dia. 2



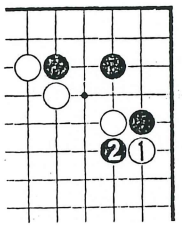
Dia. 3



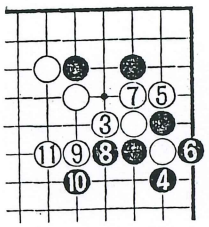
Dia. 4



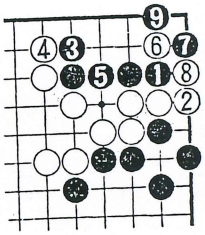
Dia. 5



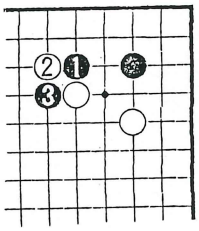
Dia. 6



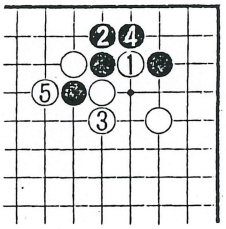
Dia. 7



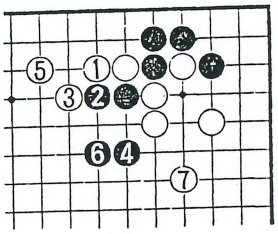
Dia. 8



Dia. 9



Dia. 10



Dia. 11

THE DIRECT PRESS AGAINST THE 3-3 INVASION

Dia. 1: W(1), most severe and difficult.

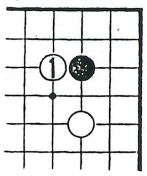
Dia. 2: B(1) is the only acceptable play.

Dia. 3: B(3) is the best play. If the ladder favors W, this exchange through W(8) is good for W. Therefore it would be prudent for B to check the ladder situation before playing the 3-3 point.

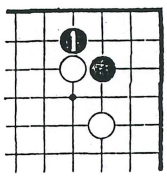
Dia. 4: If the ladder favors B, W(1). This exchange allowing B(6) is poor for W.

Dia. 5: Therefore, W(1) is correct. If B(2), W(3)(5) and now W has the better of the exchange.

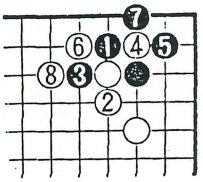
Dia. 6: B(1) takes. B(7) takes back the ko. This exchange is even.



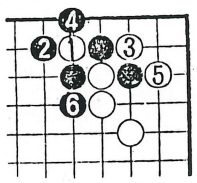
Dia. 1



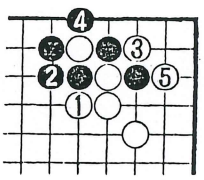
Dia. 2



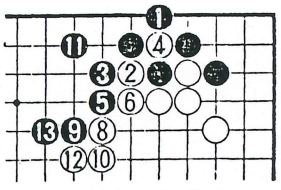
Dia. 3



Dia. 4



Dia. 5

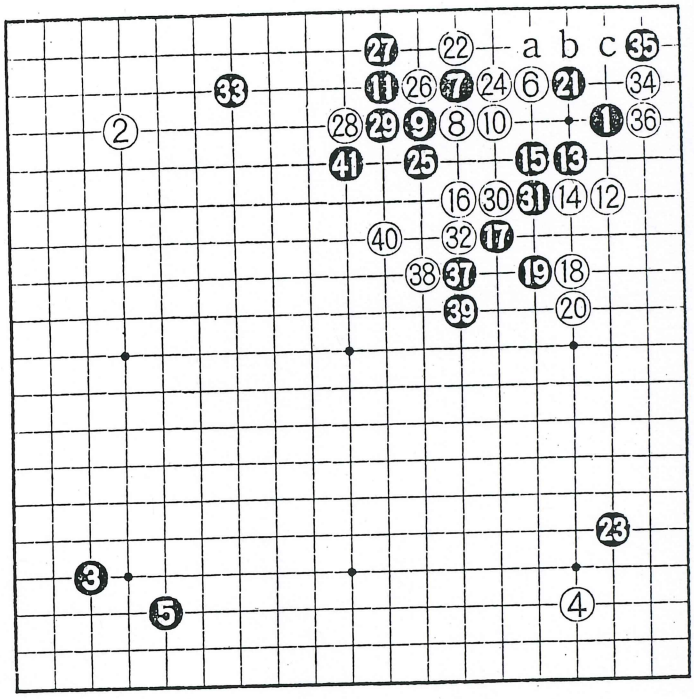


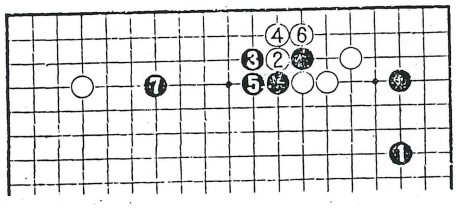
Dia. 6

THE 10th DAN TOURNAMENT * 4th AND FINAL GAME * HASHIMOTO U. vs HANDA

The year 1962 initiated the newest of the major tournaments. The stake is the 10th dan, which is one notch above the highest rating given today. The tournament system is also new, based on elimination when the participants lose twice. The finalists were Hashimoto Utaro (9th degree) vs Handa (9th) in a five game toss up. This is the 4th game with Hashimoto leading in the number of games won by 2 to 1.

B(5) would normally choose to close the upper corner at (6).

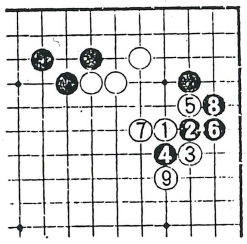




Dia. A

Dia. A: Joseki and a valid variation. Dia. B: This joseki initiated by W(1) is played when the ladder is favorable.

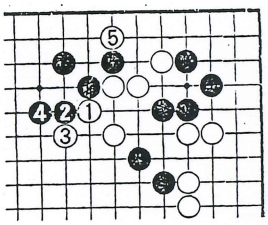
W(22) prevents the B connection at a, but this allowed B(25). Dia. C: The W (1)(3) exchange should be made before W(5). The W(34) threat, must be made before B plays at a.



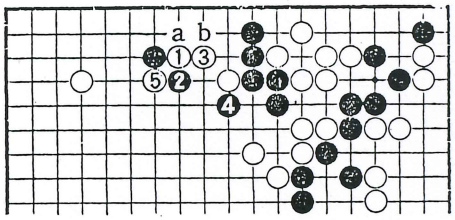
Dia. B

B(35) is an excellent response. After W(36) B can answer the W at b with c.

B(41) protects against the threat in Dia. D: if B(2) at a, W at b.

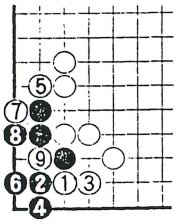


Dia. C

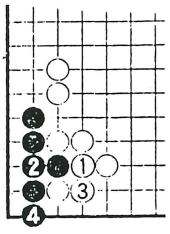


Dia. D

ANSWER TO PROBLEM IN NO. 15



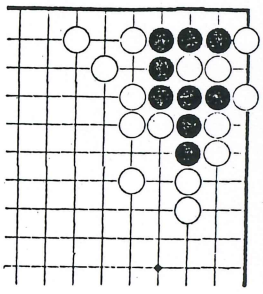
W(1) and the draw back at (3) is the important sequence of plays. W(5) is also important. After W(9) the B group has only one eye.

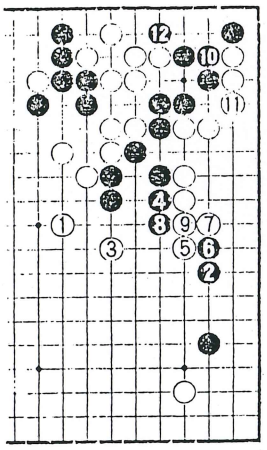


W(1) is wrong. B lives after B(4).

NEW PROBLEM:

B to play and live ...





Dia. E

W(42) should have taken the line in Dia. E: W(1) is the key point over the whole board.

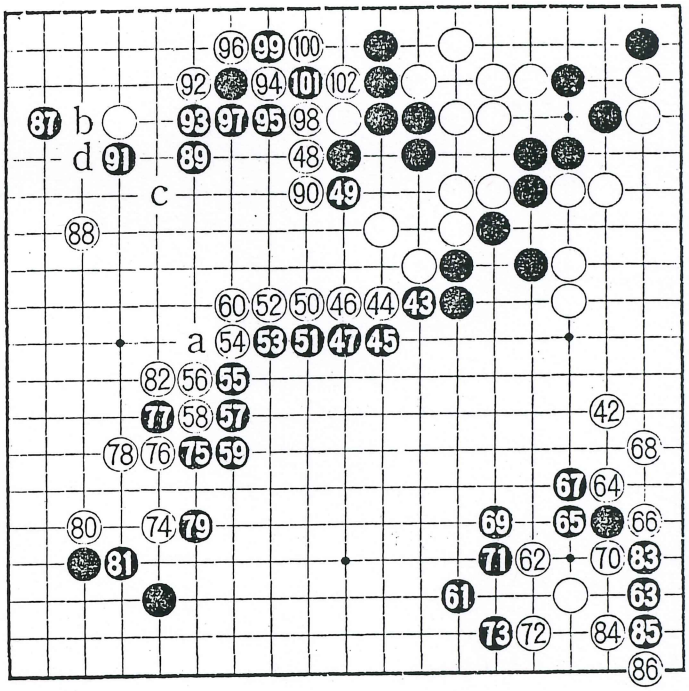
B(43) plays for a big potential by pushing through B(59) and getting (61).

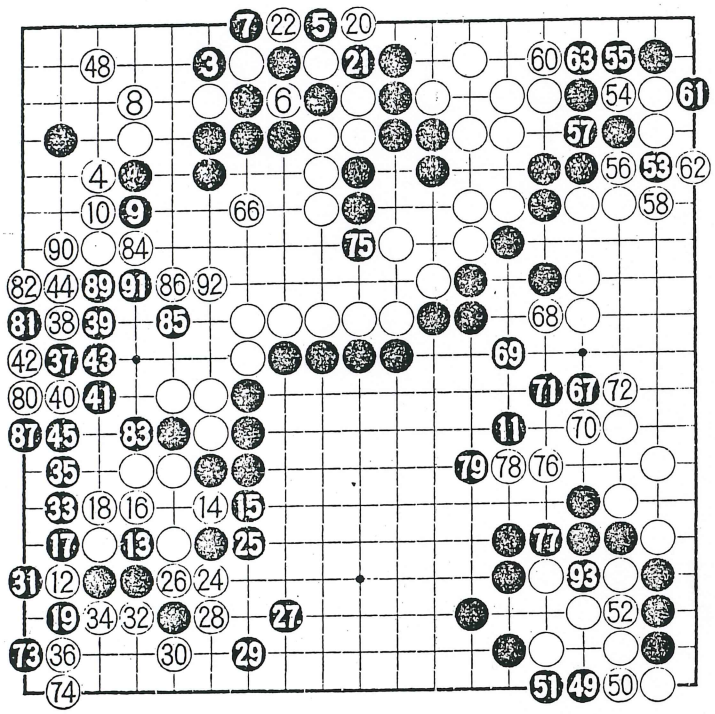
W(60) should fill at a.

W(64) was a bad play. Dia. F: The calm play at (1) was better. W now threatens to continue with either a play at a or b. The resulting B(69)(71) completes a huge territory in exchange for the corner.

W(90) fights desparately. W(90) at b is not enough after B at c.

W(92) at (94), B at (96), W at (100), gains the 7 B stones but B at (95), W at (98), and B at d, gains too much in this corner.





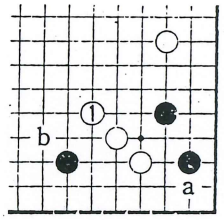
B(5)(7) creates a double ko and therefore assures B the connection.

B(11) gives B a clear margin to win.

B(13) got into a fight that B should avoid by playing at (19).

B(15) also should be at (25).

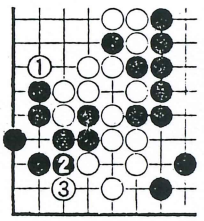
After W(24)(26), a ko situation exists but since W has an unlimited supply of ko threats in the upper double ko situation, B had to back down with B(27) and (29) and allow the invasion through W(32). The game now is a toss up.



Dia. F

W(34) was the final losing play. W should play Dia. G: at W(1) and protect its own territory.

If B gets to play at (48), it can live in this corner.



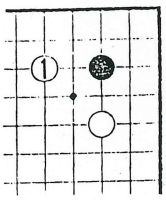
Dia. G

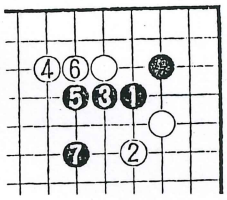
After B(93), W concedes. The difference is over 10 points.

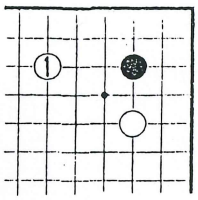
B(23) takes ko on the right of (6), W(46) at (6), B(47) at (5), and B(59) plays to the right of (6). W(64) takes 3 stones at (12), and B(65) takes back. W(88) fills at (81).

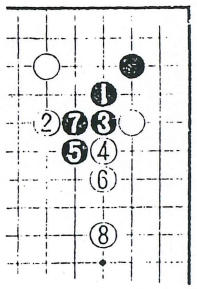
© Takao Matsuda 1963

THE ONE SKIP & TWO SKIP PINCERS AGAINST THE 3-3 INVASION


Dia. 1


Dia. 2


Dia. 3

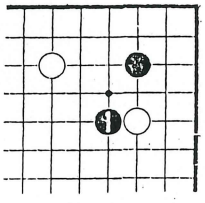

Dia. 4

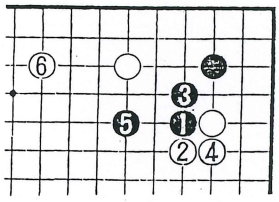
Dia. 1: This variation is more difficult for B.

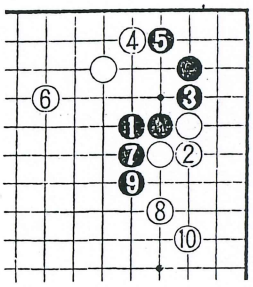
Dia. 2: B(1) is the natural form. Against W(2), B(3)-(7) makes this structure sound. Even exchange.

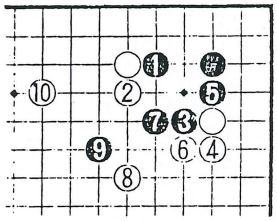
Dia. 3: Since W(1) is a little further away, B has a number of choices.

Dia. 4: W(2) attacks while gainning territory. Even. If B wishes to settle quickly, B (5) is played to the right of W(4). B gives up the one stone and builds the outside.


Dia. 5


Dia. 6


Dia. 7

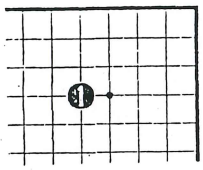

Dia. 8

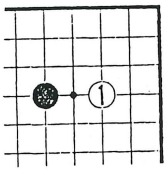
Dia. 5: B(1) is a severe line of play.

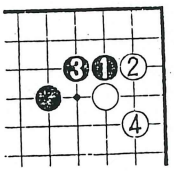
Dia. 6: If W(2), B gains a sound structure with B(3)(5).

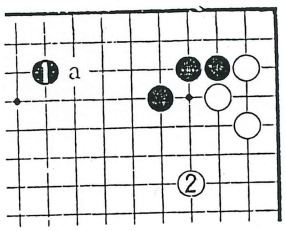
Dia. 7: B(1) is also a valid variation. Even.

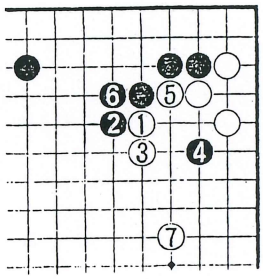
Dia. 8: B(1) is also a valid technique. Even.


Dia. 1


Dia. 2


Dia. 3


Dia. 4

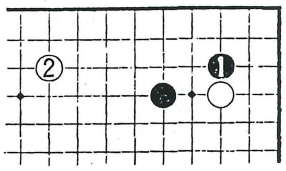

Dia. 5

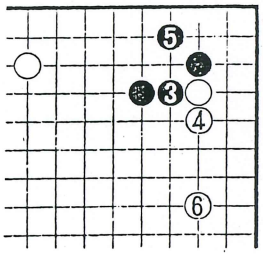
THE HIGH POINT OPENNING

Dia. 1: The high point openning is played when the emphasis is towards the center.

Dia. 2: W(1) is the standard approach, which interferes with B's closing the corner with a play at (1).

Dia. 3: B(1) is most often played. But as follow up to the initial "intent", it is not consistent.


Dia. 6


Dia. 7

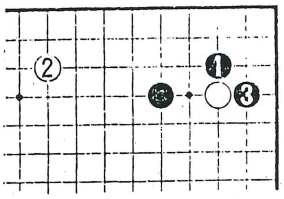
Dia. 4: Joseki. B(1) can be played at a and in which case, W(2) need not be played immediately.

Dia. 5: W(1) is a valid variation. B(4) leads to W(5), B(6) exchange thereby fortifying B's structure and even after W(7), leaves a residue of play.

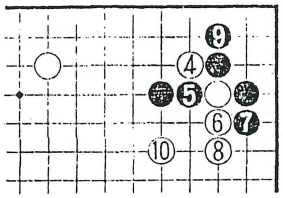
Dia. 6: Depending on the situation at the left, W(2) may be played.

Dia. 7: The exchange through W(6) is standard.

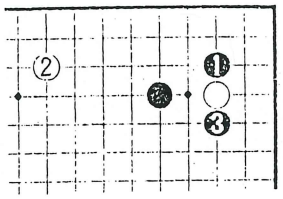
© Takao Matsuda 1963



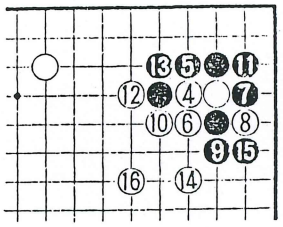
Dia. 8



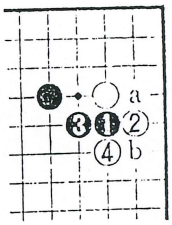
Dia. 9



Dia. 10



Dia. 11



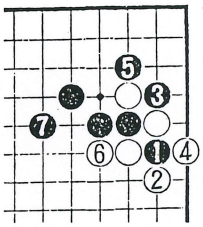
Dia. 12

Dia. 8: B(3) does not allow W an easy settlement. Dia. 9: Joseki.

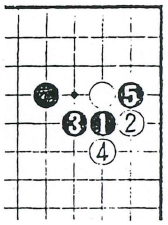
Dia. 10: B(3) is also a valid variation.

Dia. 11: Joseki. W(10) can not capture at (11) because B extends to the right of (7), W also to the right of (11), and B plays below (10).

Dia. 12: B(1) is more in keeping with the original intent to play for the center influence. W(2) (4) is the correct responses. B now has the choice of plays at either a or b.



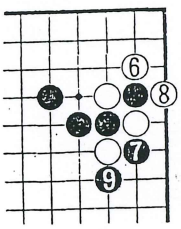
Dia. 13



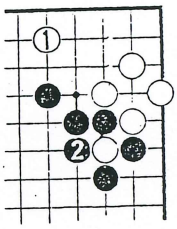
Dia. 14

Dia. 13: B(1) gets the corner. W(6) if neglected puts W in a low position after B at a point below (6). B(7) completes B's structure and maintains its position towards the center but this play need not be played immediately.

Dia. 14: B(5) plays for the outside but this play is limited to when the ladder favors B.



Dia. 15

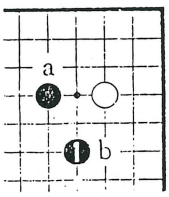


Dia. 16

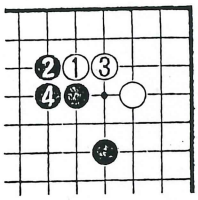
Dia. 15: B(9) must be able to capture the W stone in a ladder.

Dia. 16: W(1) is the proper follow up although not necessary for the moment. B(2) should be played as soon as opportunity permits.

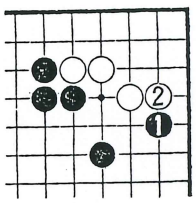
HIGH OPENNING FOLLOWED BY THE SMALL KNIGHT'S CAP



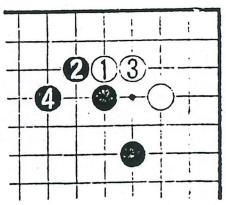
Dia. 1



Dia. 2



Dia. 3



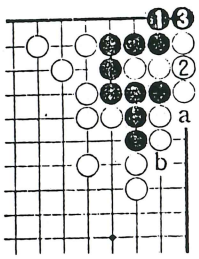
Dia. 4

Dia. 1: B(1) is played to build the center influence and is most consistent with the original intent. W has two standard responses, a and b.

Dia. 2: W(1) plays for the corner. B(2) is the natural continuation. B(4) completes this joseki.

Dia. 3: Since W normally leaves this situation, B gets (1), W(2).

Dia. 4: B(4) is also joseki.



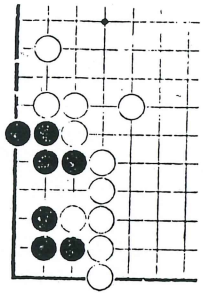
ANSWER TO PROBLEM IN NO. 16

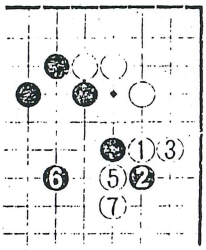
B(1)(3) is important without taking the two W stones. W can not fill at a because B captures at b.

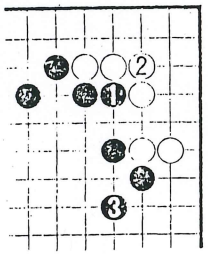
If B(1) captures the 2 W stones, W takes back the one stone and B loses.

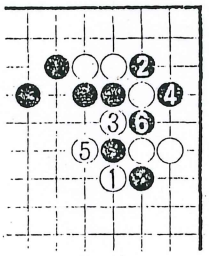
NEW PROBLEM:

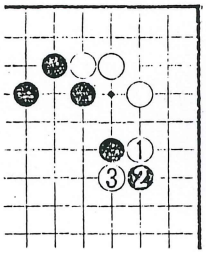
W to play and kill ...

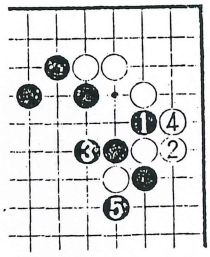


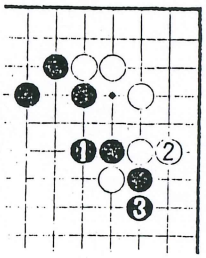

Dia. 5


Dia. 6


Dia. 7


Dia. 8


Dia. 9


Dia. 10

CONTINUATION OF THE HIGH OPENNING WITH THE SMALL KNIGHT'S CAP

Dia. 5: W(1) completely safeguards the corner but on the other hand increases B's outside influence. B(4) may be played elsewhere and if W cuts at (5), B(6) is the light structure.

Dia. 6: B(1)(3) is sound.

Dia. 7: W(1) gives too big a corner to B. Not good.

Dia. 8: W(1)(3) technique depends on the ladder situation.

Dia. 9: B(1)(3) is the proper sequence and if the ladder after B(5) is favorable, B is definitely good.

Dia. 10: If the ladder is not favorable, B(1) is the proper play and after B(3), a fight begins.

Dia. 11: B(4) variation forces W to respond. Dia. 12: Joseki.

Dia. 13: W(1) is poor. It only helps to strengthen B's structure.

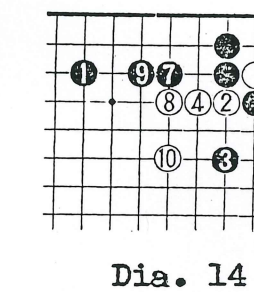
Dia. 14: B(1) is a valid variation. W (2) leads to a fight.

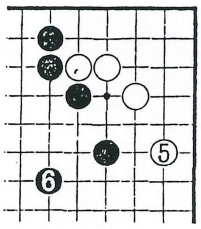
Dia. 15: W(1) is only possible if the ladder if favorable after W at a.

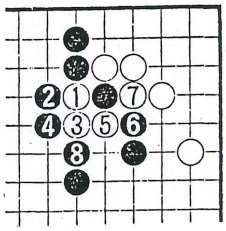
Dia. 16: B(2) is the line open to B if the ladder favors W. This exchange favors W slightly.

Dia. 17: W(5), normally played at a, is questionable but B should know the proper responses.

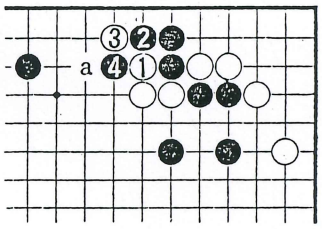
Dia. 18: B(1)(3)(5) are the correct responses. After B(15), this exchange favors B because of the unsettled center W group.

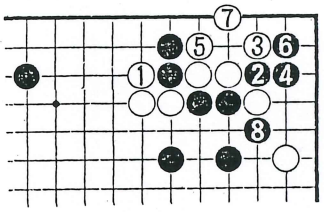

Dia. 11

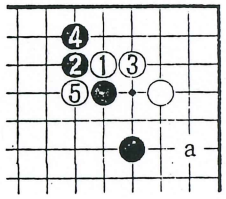

Dia. 12

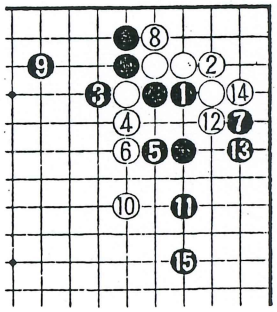

Dia. 13

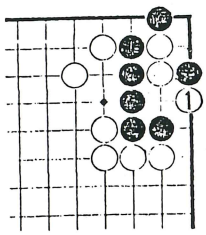
Dia. 14


Dia. 15


Dia. 16


Dia. 17

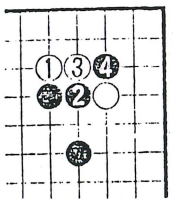

Dia. 18



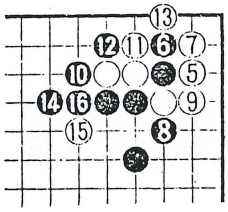
NEW PROBLEM:

B to play and save this B group ...

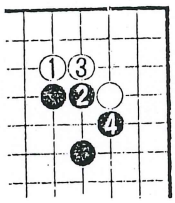
© Takao Matsuda 1963



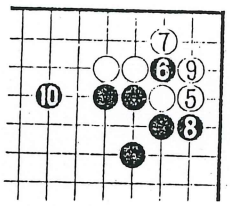
Dia. 19



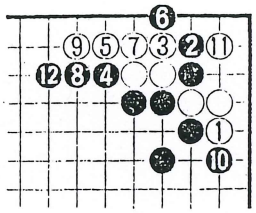
Dia. 20



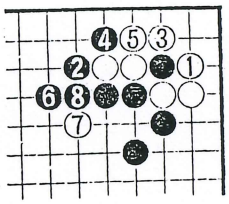
Dia. 21



Dia. 22



Dia. 23



Dia. 24

Dia. 19: B(2)(4) is also one of the standard joseki.

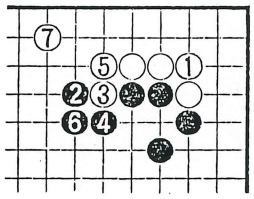
Dia. 20: This is an excellent example of sacrifice tactics. Even.

Dia. 21: B(2)(4) seems crude but it is valid here.

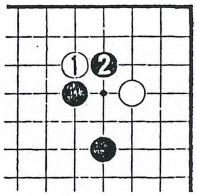
Dia. 22: If W(5), B(6) is the fine play and if W(7), B(8)(10).

Dia. 23: W(1) is not valid because B(2) through (12) creates too big an outside wall.

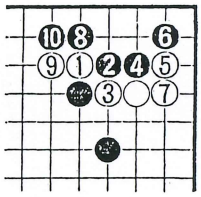
Dia. 24: If W(1), this leads to a similar pattern with the standard joseki given in Dia. 20.



Dia. 25



Dia. 26



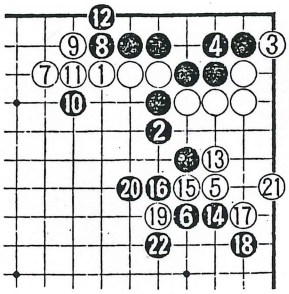
Dia. 27

Dia. 25: W(1) valid. Even.

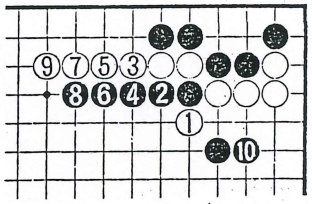
Dia. 26: B(2) is a difficult line.

Dia. 27: W(3)(5)(7) important.

Dia. 28: If W(1), B(2) and the plays through B(22) is joseki.



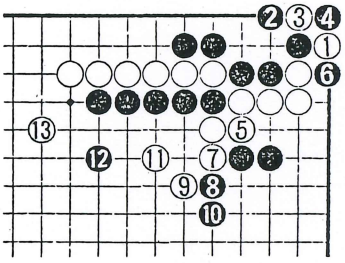
Dia. 28



Dia. 29

Dia. 29: W(1) is the other variation. After a forcing sequence through W(9), B(10) is the good play and ...

Dia. 30: W has very little choice but to play ko. The resulting exchange is even.

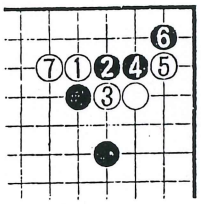


Dia. 30

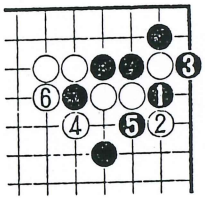
Dia. 31: W(7) variation can only be played if the ladder is favorable.

Dia. 32: This exchange is more or less even.

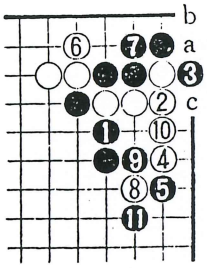
Dia. 33: B(1) variation would depend on the ladder situation after B(11). W has a ko with a pitch at a, B at b, and W at c, but even so this exchange favors B.



Dia. 31

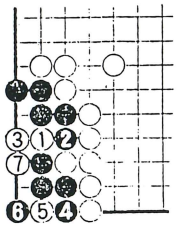


Dia. 32

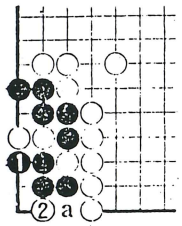


Dia. 33

ANSWERS TO THE PROBLEM IN NO. 17

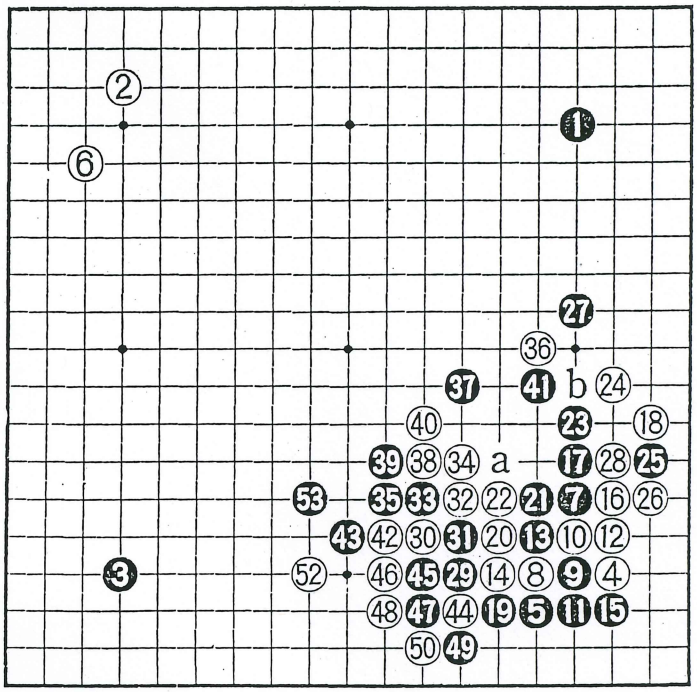


W(1)(3) is the correct answer. If B(4), W(5) and (7) kills this B group because B can not press from either side.



If B(1), W at (2) and B is unable to cut off at a.

THE PROFESSIONAL MASTERS TOURNAMENT
KAJIWARA (7th) vs ITO (5th) Black

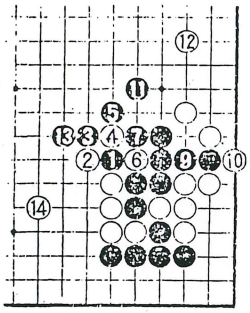


Kajiwara is a highly skillful tactician. Ito, the present Women's Honinbo title holder, is noted for her fierce fighting game. She has held the Honinbo title on four previous terms and also won the top honor in the professional masters tournament on three occasions.

B(1)(3), the "cross star" opening.

B(7) initiates the intricate "big slant" joseki variations.

B(27) is a new innovation and a severe challenge to fight.



Dia. A

Dia. A: Standard exchange. W(8) fills.

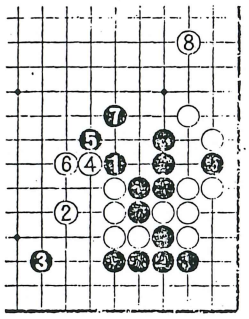
Dia. B: Another commonly played exchange.

Dia. C: W(1) makes the B(27) effective after the exchange through B(10). W(9) fills.

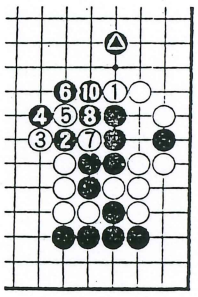
If W(30) at a, B intends to get b as a rythmic sequence. W(30) tries to prevent this smooth flow of play. And because of this, B also counters with the B(31)(33) cut.

W(40) was too stubborn to back out. Dia. D: W(1) captures the five B stones. B creates a huge potential with B(2) but the weakness at a allows ample room for an invasion.

B(51) fills at (44).

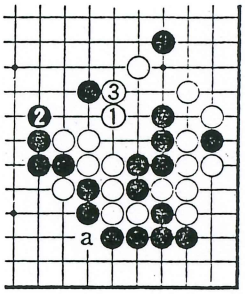


Dia. B

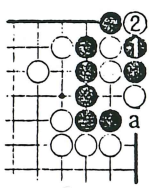


Dia. C

* The game between Hashimoto Utaro and Handa Dogen in the Go Letter No. 16, Vol. II, was won by Hashimoto, who was holding B. This made the series score 3 to 1 and made Hashimoto the first master to claim the 10th degree.

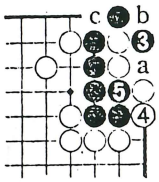


Dia. D



ANSWER TO THE PROBLEM IN THE GO LETTER NO.18

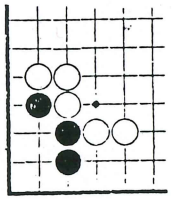
B(1) is the important play. If B(1) is played at a, W at (1) and kills this group.



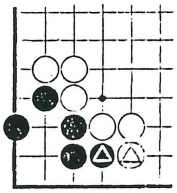
If W(4) at a, B at (4), W at b, B at c, and this B group is safe.

NEW PROBLEM:

B to play and live ...



W to play and ko ...



© Takao Matsuda 1963

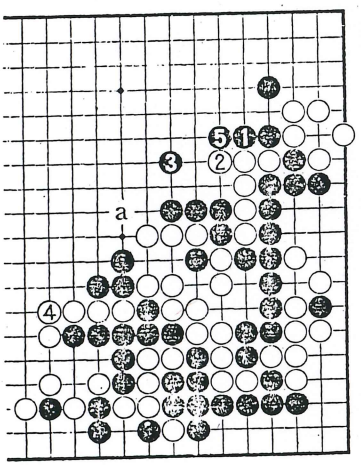
B(55) is correct. A direct play at (65), W at (66), B at (67), allows W to play (69), B at (68), W at (90), B at (93), W at (91), B at (89), and build strength towards the center.

W(56) was over aggressive. The correct play was at (64).

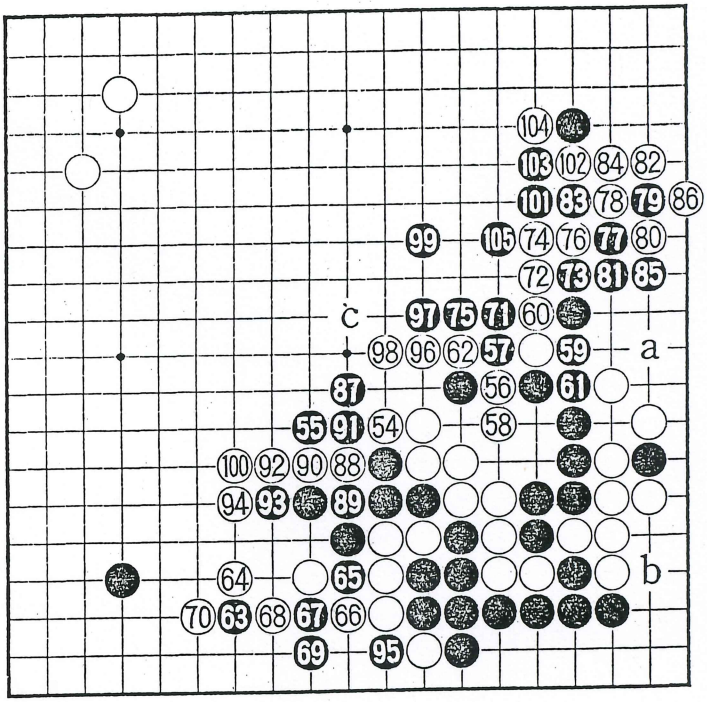
B(63) should have been at (64). The low play allowed W the choice of giving up the 5 stones to gain strength on the outside with exchanges through W(70).

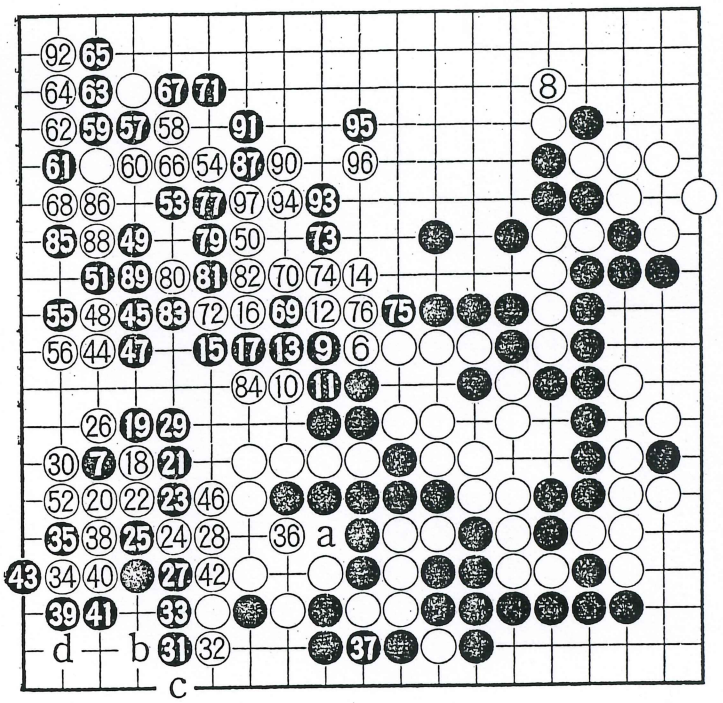
B(75) should be played after B at a, forcing W to live at b.

B(99) threatens to play at c on the next play and kill the W group. But B should have followed the sequence in Dia. E: if W tries to run with (2), B(3) forces W to protect at (4) to prevent the closure at a, and B(5) is good for B. And if after B(1), W at (4), B at (2) has no wasted play. B(99) gave W the chance to get in the (102)(104) cut and make the B(99) a superfluous play.



Dia. E





B(9) again chooses to fight.

W(18) may have been correct to play at (21). The aim in either case is to simultaneously attack both the B(7) and the B(15) group.

B(19)(21)(23) is a powerful counter attack.

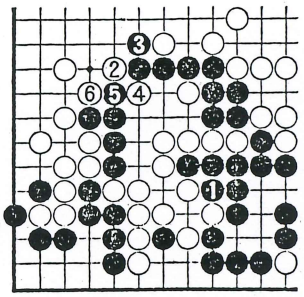
Even after W(42), this group does not have two eyes. But B(43) can not go after this W group at a, because W has a play at b, B at c, and W at d, to go after the corner.

B(59) should have played at (66), forcing W to respond to the right of (58) before extending to (59).

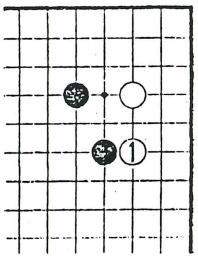
B(71) could have led the center B group out to safety but if W gets to play at (71), B has no hope of winning.

W(78) is at (97). Misprinted.

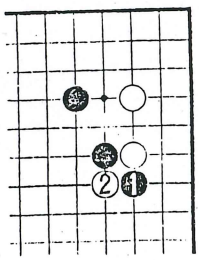
Thus after W(96) there is no hope of catching this W group and so B concedes.



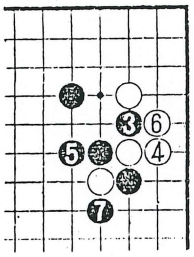
Dia. F



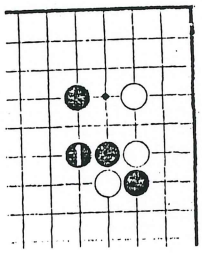
Dia. 34



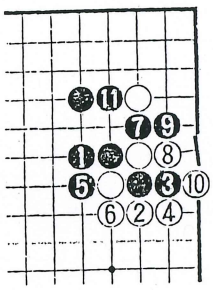
Dia. 35



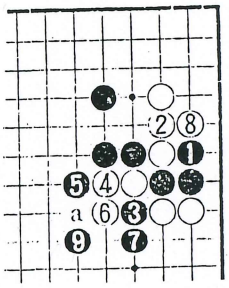
Dia. 36



Dia. 37



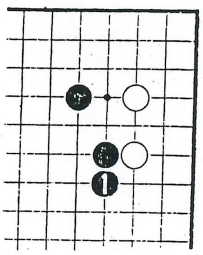
Dia. 38



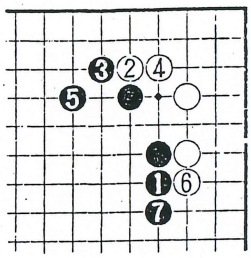
Dia. 39

THE HIGH OPENING Continued

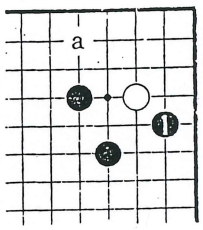
Dia. 34: W(1) depends on the ladder situation.
Dia. 35: B(1) and W(2) are maximum plays.
Dia. 36: If the ladder favors B after B(7), B is good.
Dia. 37: B(1) is the proper play if the ladder is unfavorable.
Dia. 38: Even exchange.
Dia. 39: B(3)-(9) is a valid, interesting line.
Dia. 40: B(1) is a conservative line.
Dia. 41: Standard exchange.
Dia. 42: If W leaves this situation, B(1) is the proper play. If B next gets to play at a, this corner gets too big and so ...
Dia. 43: W(2) is the light technique and the W(4)(6) are the standard continuation.



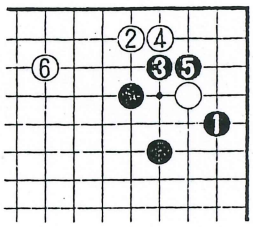
Dia. 40



Dia. 41



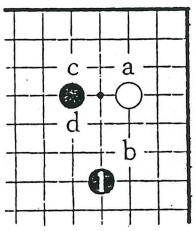
Dia. 42



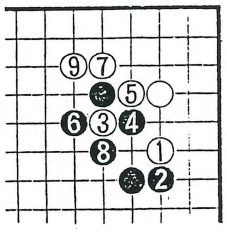
Dia. 43

THE BIG KNIGHT'S COVER * HIGH POINT OPENING

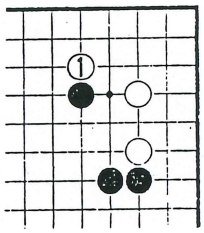
Dia. 1: B(1), as far as the corner W stone is concerned, is not directly forcing. Therefore in many cases W leaves this situation.
Dia. 2: W(1) is a sound play. If B(2) is played from the left, W can continue to extend down at (2). If B(2), W(3) is the related technique to W(1). Even exchange.
Dia. 3: W(1), valid consideration.
Dia. 4: The exchanges are orthodox and even.
Dia. 5: B(2) is an ever present variation in this kind of situations. W(5) is the sound play and leads to a safe exchange through B(10).
Dia. 6: A direct play at (1) has more dangers. The original big knight's play is most likely played anticipating this response.



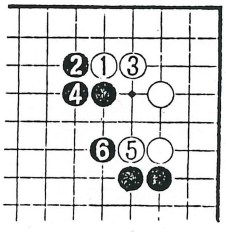
Dia. 1



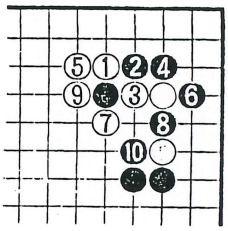
Dia. 2



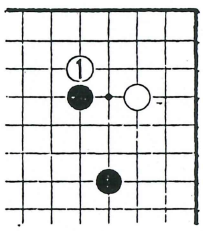
Dia. 3



Dia. 4



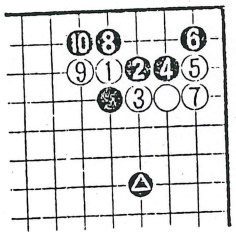
Dia. 5



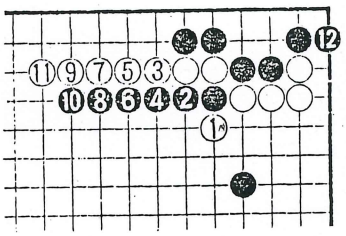
Dia. 6

BIG KNIGHT'S COVER
HIGH POINT OPENING

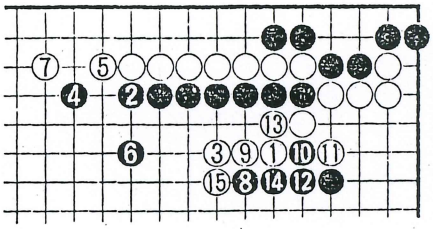
CONTINUATION:



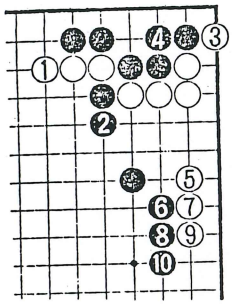
Dia. 7



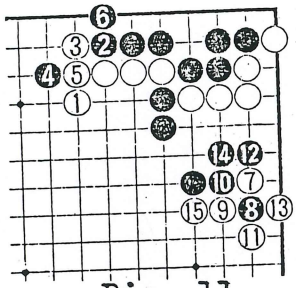
Dia. 8



Dia. 9



Dia. 10



Dia. 11

Dia. 7: The B(2) is very severe in this case. The sequence through B(10) leaves little room for variations.

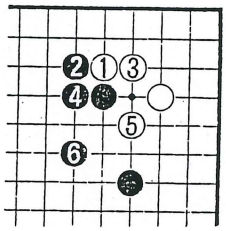
Dia. 8: W(1) is the important play. W(11) is also correct, forcing B to protect with B(12).

Dia. 9: W gets out with (1)(3). After W(15) only the future will decide the merits of the exchanges played so far.

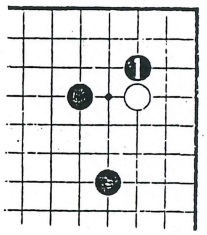
Dia. 10: W(1) allows B(2) and is forced to run on the second line.

Dia. 11: W(1)(3) is a variation. B(8) gets the corner but in actuality gets the poor end of the exchange.

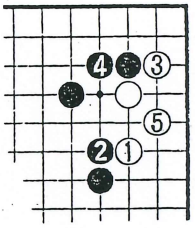
Dia. 12: B(2) variation. W(3)(5) are orthodox plays. In this joseki B gets to enclose this corner with (6).



Dia. 12



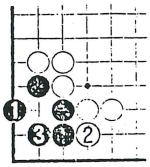
Dia. 13



Dia. 14

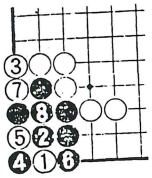
Dia. 13: When W plays elsewhere, B (1) is the most usual continuation.

Dia. 14: W(1) is the good play and if B(2), W settles with W(3)(5).

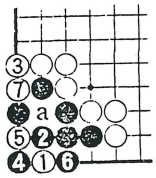


SOLUTION TO THE PROBLEMS IN THE GO LETTER NO. 19

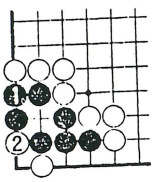
B(1) is the correct play.



Against W(1), B(2)-(8) and this group is safe.



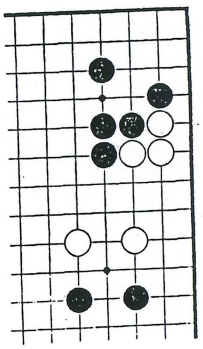
W(1) is the correct play. In this case, B(8) can not fill at a, and so must capture at (4) and fight the ko.



B(1) also can not avoid the ko.

NEW PROBLEM:

B to play ... What is the technique to break up W's structure?



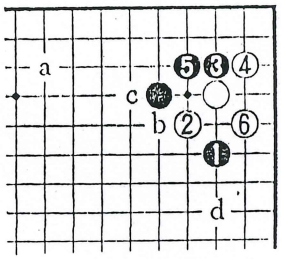
THE GO LETTER NO. 20
(Vol.II)

© Takao Matsuda 1963

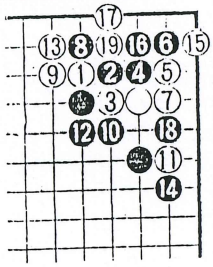
THE ONE SKIP PINCER FROM THE HIGH POINT

Dia. 1: B(1) is not often played. W(2) is the natural response. After W(6), one continuation is B at a, W at b, B at c, and W at d.

Dia. 2: W(1) is also valid.



Dia. 1

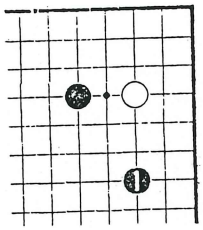

Dia. 2

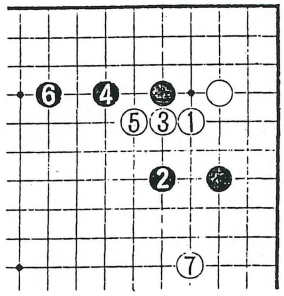
THE TWO SKIP PINCER FROM THE HIGH POINT

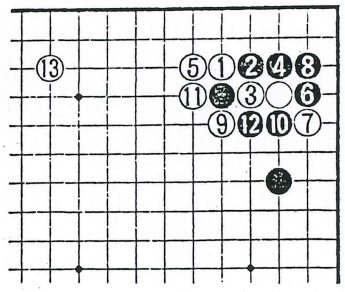
Dia. 1: B(1) can be effective at times.

Dia. 2: W(1) is the regular response.

Dia. 3: W(1) is also an orthodox technique. If B (2) at (5), W draws back at (2). Against B(2), W(3)(5) is the standard response. The exchange is even.


Dia. 1


Dia. 2


Dia. 3

THE 3-3 APPROACH AGAINST THE HIGH OPENING

Dia. 1: W(1) is not the usual approach and therefore should be used with discretion.

Dia. 2: B(1) is the normal continuation. W(2) is a regular technique. B at a is the severe line and B at b is the safe line.

Dia. 3: This is the most frequently played variation.

Dia. 4: W(3) is an interesting study in technique.

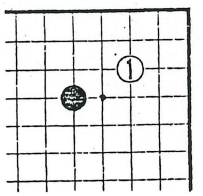
Dia. 5: This exchange is even and safe for both parties.

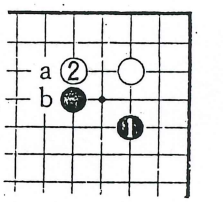
Dia. 6: If B(2) ...

Dia. 7: W(1) is the correct play. B(2) is the normal response and the exchange through B(10) is about even, although the corner is still left with a residue of play for W.

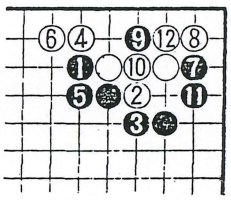
Dia. 8: W(1) leads to a ko fight. The outcome depends on the number of ko threats available on both sides.

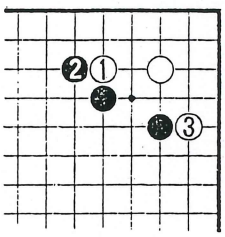
Dia. 9: If B fortifies the corner in this manner, W still has (1) through (5) to utilize the dead stones.

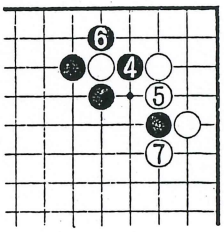

Dia. 1

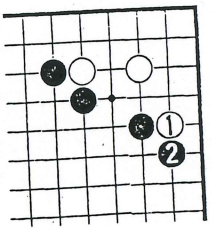


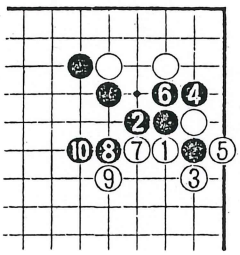
Dia. 2

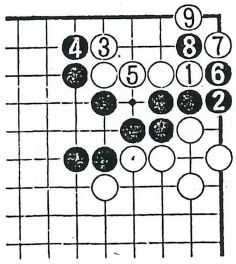

Dia. 3

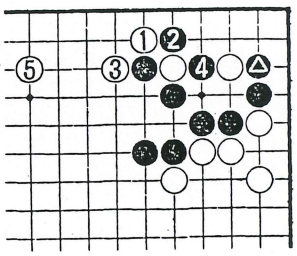

Dia. 4


Dia. 5


Dia. 6


Dia. 7

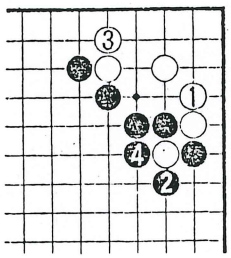

Dia. 8

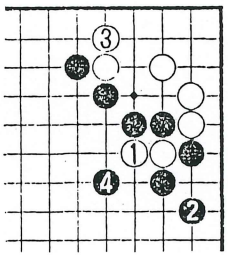

Dia. 9

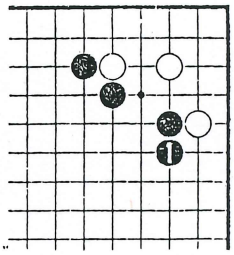
Dia. 10: W(1) is too conservative.

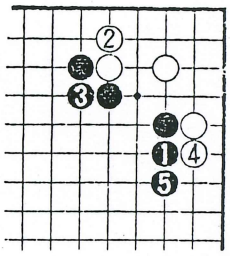
Dia. 11: This illustrates that W(1) can not escape irregardless of the ladder situation.

Dia. 12: B(1), safe but lacks vitality.


Dia. 10


Dia. 11


Dia. 12


Dia. 13

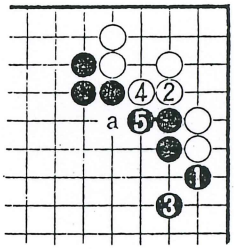
Dia. 13: This variation favors W slightly.

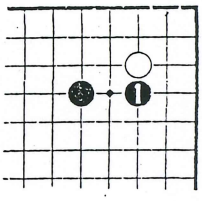
Dia. 14: W good. B still has a weakness at a.

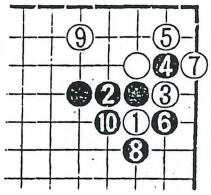
Dia. 15: B(1) is poor because it allows W an easy resolution.

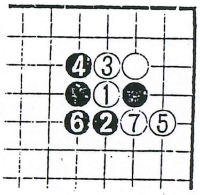
Dia. 16: W(1) is the excellent play. W is favored in this exchange.

Dia. 17: W(1) is also good. W(5) is a standard form.


Dia. 14


Dia. 15

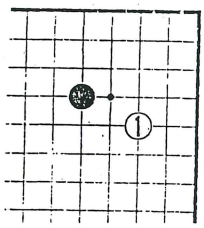

Dia. 16

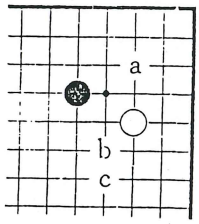

Dia. 17

THE OFF POINT APPROACH TO THE HIGH OPENING

Dia. 1: W(1) is an unorthodox approach. In most cases this loses too much locally to be of practical value.

Dia. 2: B can continue along the three lines given a, b, or c. The simplest and yet the most effective line is to take the corner a.

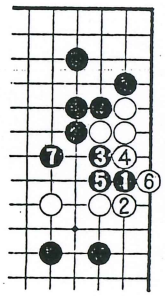

Dia. 1

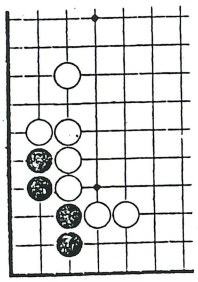


Dia. 2

ANSWER TO THE PROBLEM IN THE GO LETTER NO. 20

B(1), taking away W's base is the key attackin play. B is good.

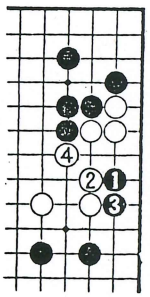




NEW PROBLEM:

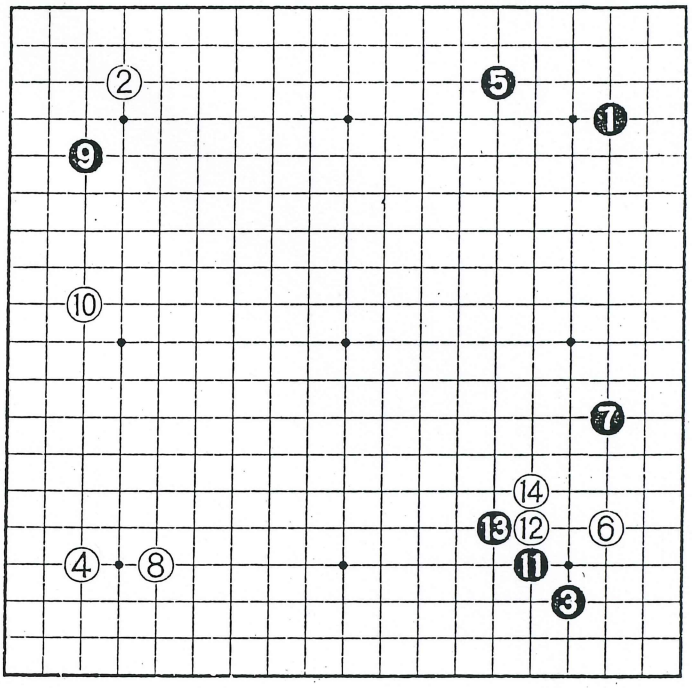
W to play and a ko fight ...

If W(2), B(3) and W(4) is necessary to maintain some semblence of stability in structure.

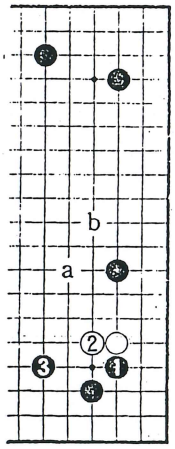


© Takao Matsuda 1963

HISTORICAL CHALLENGE MATCH GAMES
SANSETSU vs SANCHI (holding W)



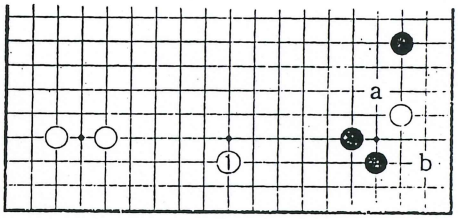
In the mid 17th century, during the rule of Tokugawa, after the death of meijin Doseki, the title of the top player was left open. Two brilliant rivals, Sansetsu of the House of Honinbo and Sanchi of the House of Yasui, fought a series of match games to win this coveted title. In the course of nine years, six games were played ending in a draw with both players winning their games when playing black. After the death of Sansetsu (1658), Sanchi became Meijin, the only representative from the House of Yasui to hold this title. This is the sixth game of that series of match games.



Dia. A

B(11) develops cautiously. Dia. A: B(1)(3) and if W at a, B at b, would be more in keeping with today's faster pace.

Dia. B: W(1) is a valid line of play. If B encloses with a, W still has b.



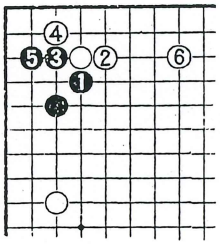
Dia. B

B(19) is the first questionable play. It allows W the initiative to attack with W(20)(22). Therefore B should have played to settle as in Dia. C or Dia. D.

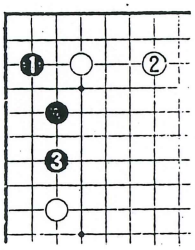
B(23) is not played today. Poor.

W(24), even quietly at a, is good.

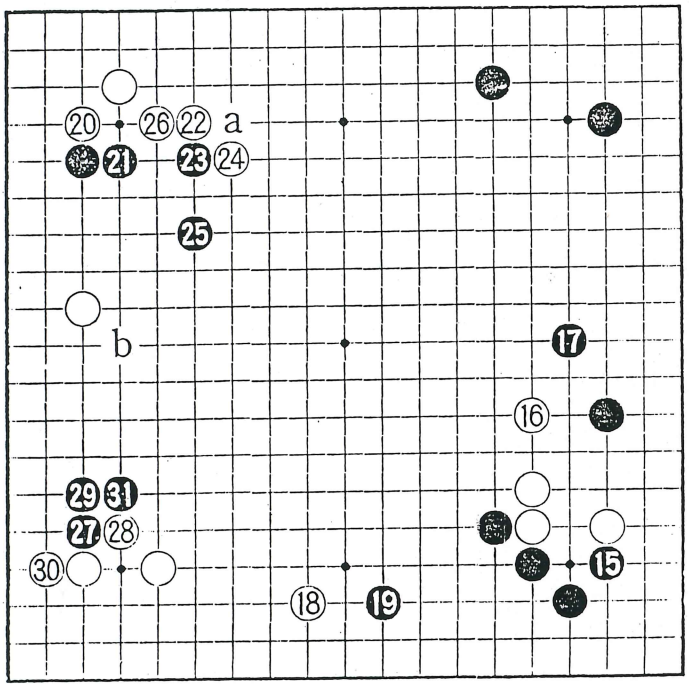
B(27), strengthens this W corner and therefore is questionable. On the other hand, there does not seem to be a better line after the W(20)(22) attack. B(27) at b, ends in a loss for B, see Dia. E. If B plays at b after the B(27)(29) exchange, W answers as in Dia. F.

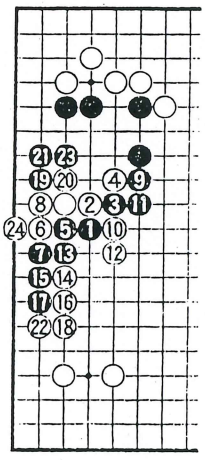


Dia. C

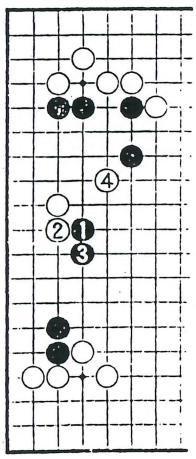


Dia. D





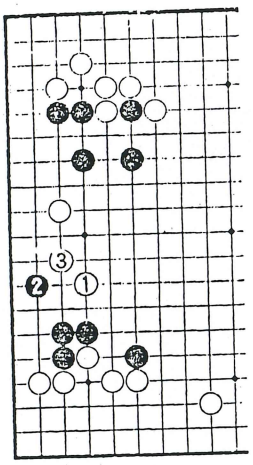
Dia. E



Dia. F

© 1963

Takao Matsuda



Dia. G

W(36) is better played up as in Dia. G: a local gain of B(2) can be simply answered (3). This high play is better when the whole board is considered.

B(39) is a tough play. Normally, B at (46), W at (39), is the usual continuation.

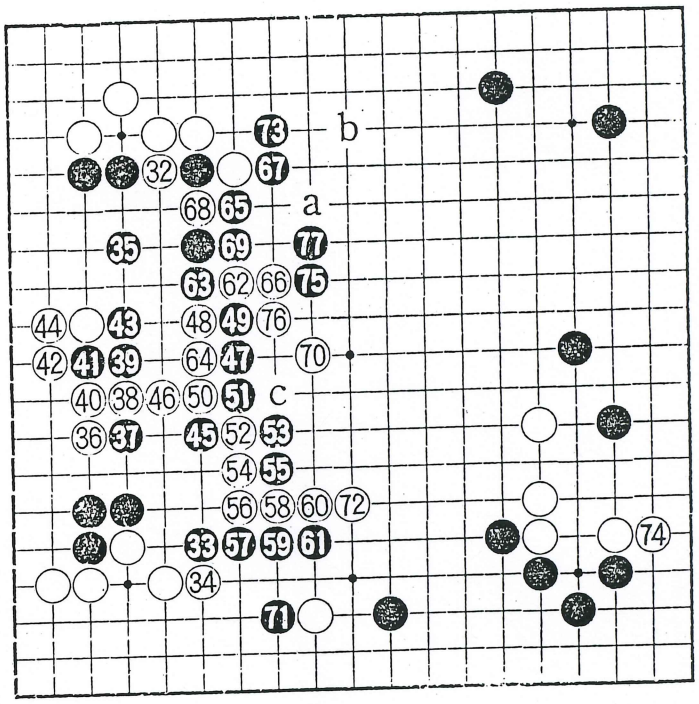
W(40) is a quiet play but refutes B's aggression. It would have been tempting to fight back as in Dia. H: but this exchange favors B because W's structure is left with unpleasantness like B at a W at b, B at c. And W(5) at c does not improve the situation.

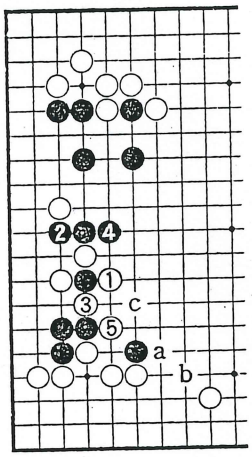
B(45) can not play at (46) because a cut from either side is not tolerable.

B(47) through (70) is sheer momentum but W seems to have gotten the better of this exchange.

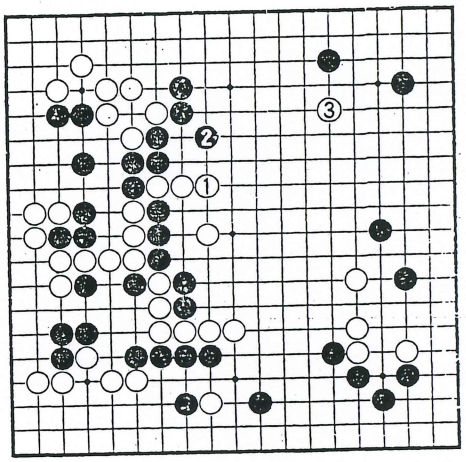
W(72) might be a big play to turn at (73), B at a, W at b, but B at c, would lead into a very difficult fight.

W(74) is perhaps better as in Dia. I: and would have given W a good chance of winning.



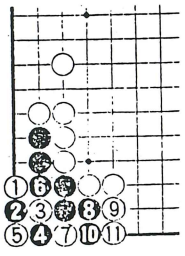


Dia. H



Dia. I

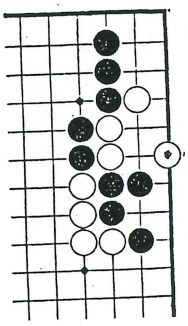
ANSWER TO THE PROBLEM IN THE GO LETTER #21

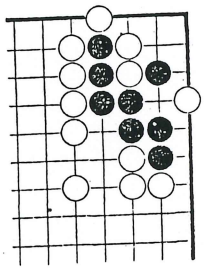


W(1) is the vital play. B(2)-(10) and B(12) takes at (4), is the best defense and becomes necessary for W to add another stone to make it a real ko fight.

NEW PROBLEM:

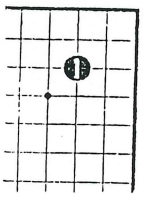
W to play ...

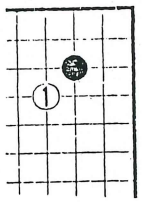


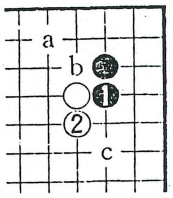


B to play and live ...

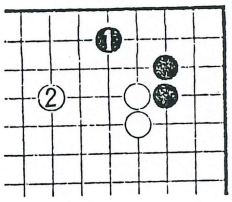
THE 3-3 JOSEKI: THE STAR APPROACH


Dia. 1


Dia. 2



Dia. 3


Dia. 4

Dia. 1: B(1), the 3-3 (one stone) corner opening, is the most practical for immediate territory. On the other hand, it develops less smoothly than the other opening.

Dia. 2: W(1) is the severest and the most direct play against the 3-3 opening.

Dia. 3: B(1), W(2), is a natural exchange. B now normally continues with either a or b and only rarely at c.

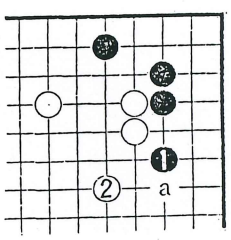
Dia. 4: If B(1), W(2) is one of the orthodox responses.

Dia. 5: After the B(1), W(2) exchange, B at a, while not immediately necessary, is the correct continuation.

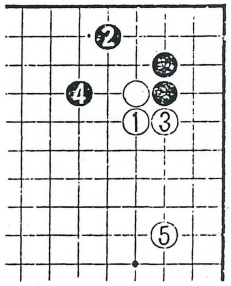
Dia. 6: W(3) is also a valid variation.

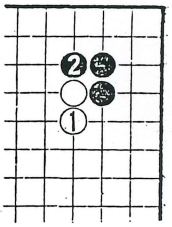
Dia. 7: B(2) is also correct.

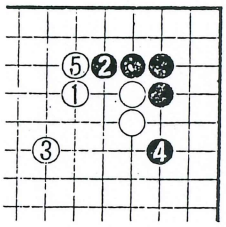
Dia. 8: W(1) is the standard continuation, followed by W(3). B(4) has a choice of jumping out on either side.



Dia. 5


Dia. 6


Dia. 7


Dia. 8

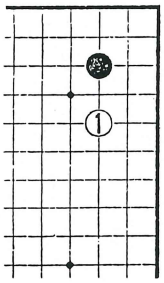
THE 3-3 JOSEKI: THE ONE SKIP APPROACH

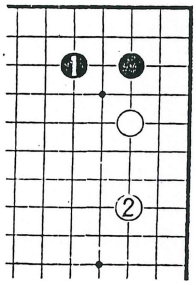
Dia. 1: W(1) is a severe approach but in most cases this is related to other stones nearby.

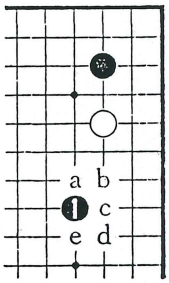
Dia. 2: B(1) is the soundest reply and W(2) is an orthodox extension.

Dia. 3: B(1) pincer and all the other pincer points from a through e, can be played.

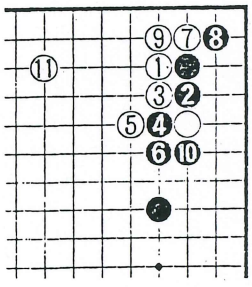
Dia. 4: W(1) is a standard technique. B(2)(4) is correct here. B(2) at (9) would be poor here.


Dia. 1


Dia. 2



Dia. 3

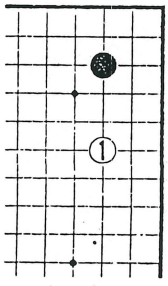

Dia. 4

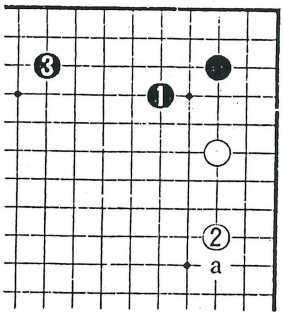
THE TWO SKIP APPROACH

Dia. 1: W(1) is usually chosen in terms of balance with other stones on the board.

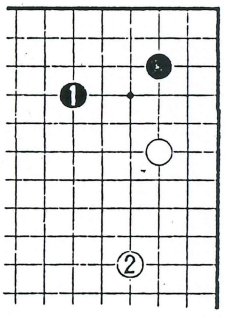
Dia. 2: B(1) is a standard reply and can also be used against the one skip approach. W(2) is safe. A further extension at a would invite an invasion.

Dia. 3: B(1) would be balanced by W(2). This exchange can also be applied to the one skip approach.


Dia. 1

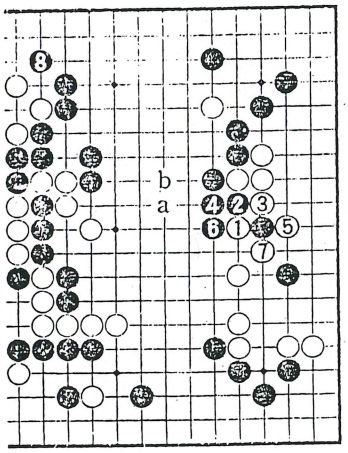


Dia. 2


Dia. 3

(C) Takao Matsuda 1963

CONCLUSION OF SANSETSU - SANCHI GAME



Dia. J

W(86) fights to get in the play at (98). Dia. J: W(1) gains on the right but B(8) and if W at a, B at b, makes this B territory too big.

B(11) is a good play preventing such plays as in Dia. K.

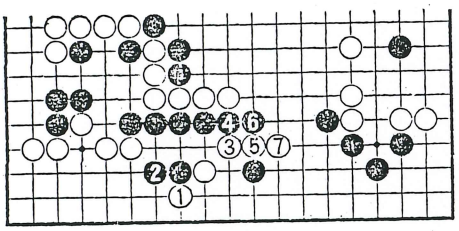
W(20) is probably an oversight of the B(27) play.

W(30) etc, are in preparation for the ko fight.

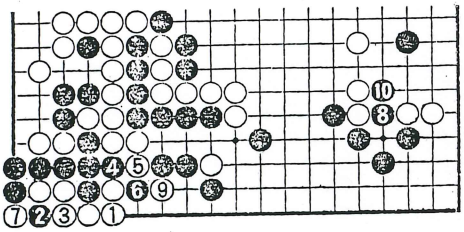
W(38), if played as in Dia. L: would have given W the favorable exchange and this is the last chance for W to win.

W(46), B(49) take ko.

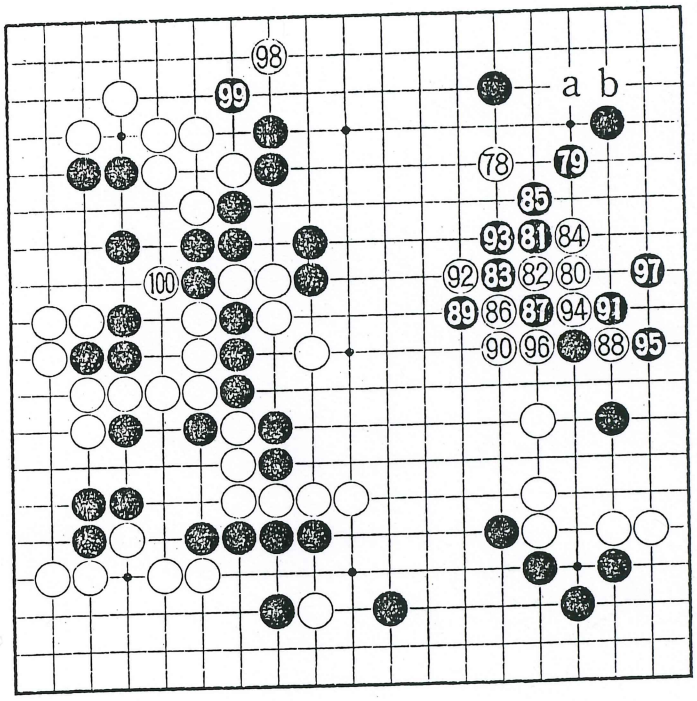
B wins by 6 points. Plays after the 200 th play is deleted.

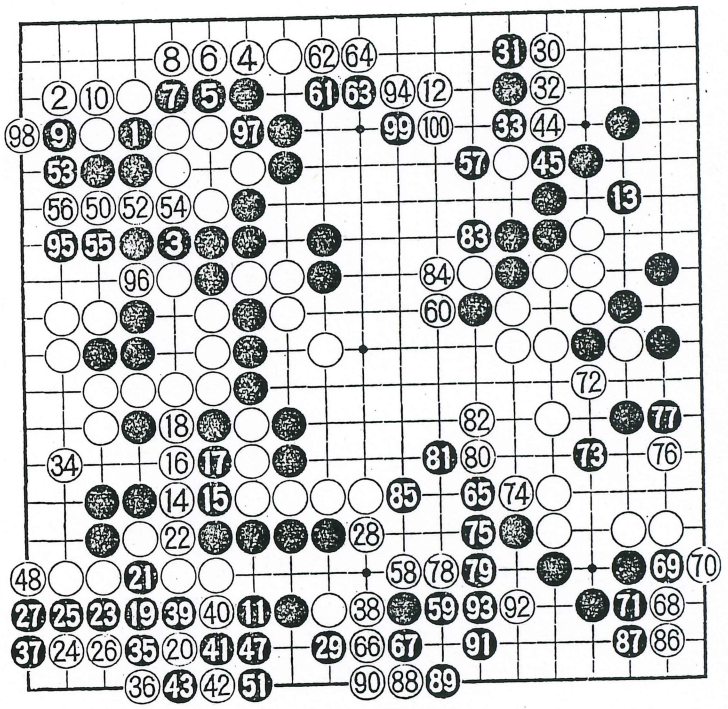


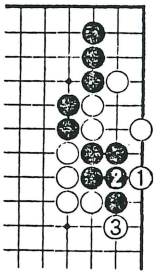
Dia. K



Dia. L

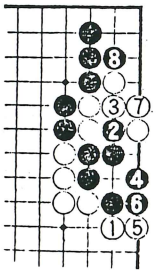






ANSWER TO THE PROBLEM IN THE GO LETTER #22

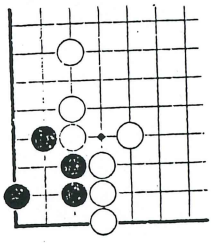
W(1) is the key play and there is no hope for B.



W(1) fails because B retains an "eye" and is able to win this fight.

NEW PROBLEM:

W to play and kill ...



THE 18th HONINBO SHUHO (1838-1886)

If one were to be limited to the number of fingers on one hand, the 18th Honinbo Shuho would be included when picking the truly greats among the many in the history of Go. His game had a subtle brilliance and a natural ease, which made the prevalent conjecture that he only pushed himself just enough to win. This two stone game with Takahashi illustrates, more than an even game, the resourcefulness of Shuho.

From the first play, W(1), Shuho begins to throw the game out of the usual pattern. W(1) is normally played in one of the two empty corners.

W(5), Shuho coolly leaves the B(4) pincer to play the remainning corner.

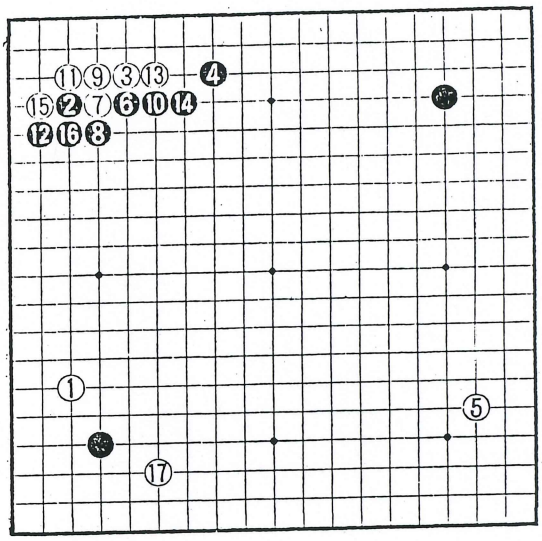
B(6) is one of two standard lines of play. Dia. A: B(1) takes the corner and forces W towards the center. B perhaps wanted to avoid the many possible continuation for W at either a or b.

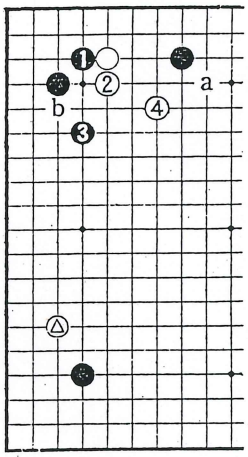
W(7) is valid only when the ladder is favorable. See Dia. B.

Dia. C: W(1) is the only line available if the ladder is unfavorable. This exchange is poor for W and therefore the W(5) in the main diagram had also considered this ladder.

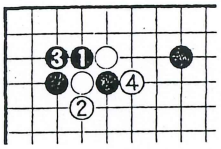
W(13) is an important push. Dia. D: If B(1) W simply plays (2) and threatens the weakness of B's structure at a and b.

W(15) gets the sente after the B(16) response and develops rapidly with the double attack at (17). Therefore B(14) should have considered Dia. E: B(1) through B(11), giving B the initiative. And as an added bonus, B at a followed in sequence gives B the gain in the corner e with sente.

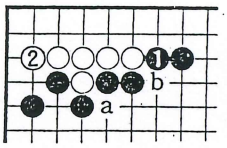




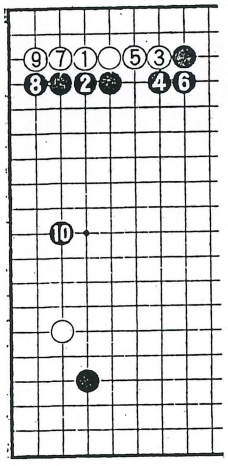
Dia. A



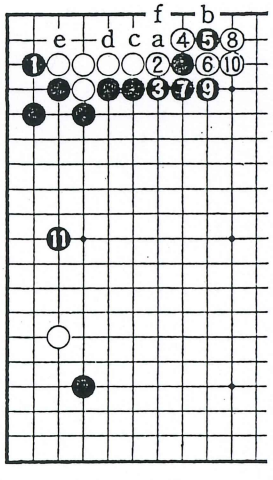
Dia. B



Dia. D



Dia. C

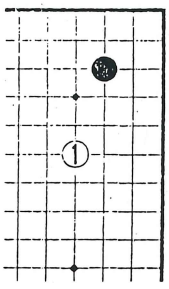


Dia. E

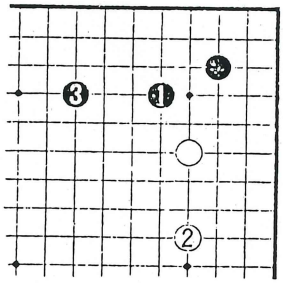
THE BIG KNIGHT'S PLAY TO THE 3-3 OPENING

Dia. 1: W(1) has less pressure against the corner but is very frequently played because it is a light approach.

Dia. 2: B(1) is the sound response, although the one further, big knight's response may also be played.



Dia. 1

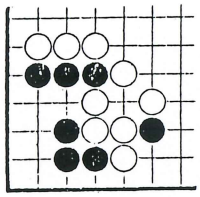


Dia. 2

(C) Takao Matsuda 1963

NEW PROBLEM:

W to play and kill ... This position occurs very frequently in actual games.



B(18), following the general rule of "leaning on the stronger side", normally is played as in Dia. F: the difficulty of Go is apparent here because in this case this is not an improvement over the plays in the actual game.

B(26) is a powerful line of play which forces the sequence through W(33).

B(34)-(38) are logical follow ups.

W(39) plays for the whole board.

Dia. G: This would have been a local gain and equally valid line of play.

W(41) is the fluid attack invested in (39).

B(52) is questionable. Dia. H: B(1)-(5) and living in this corner is better.

After W(59), there is no clear line to get out of this situation. Dia. I: B(1) would be answered by W(2).

B(62)(64) is an understandable fighting momentum.

W(71) is correct timing.

After W(77), whether B should immediately play at (96), is one of delicate timing and if it were played, W would probably have played at a, but since this clearly leaves no hope for some play with the 3 B stones, B hesitated and when played later, W strongly braced with (97).

B(78) takes away W's base while gainning points at the same time.

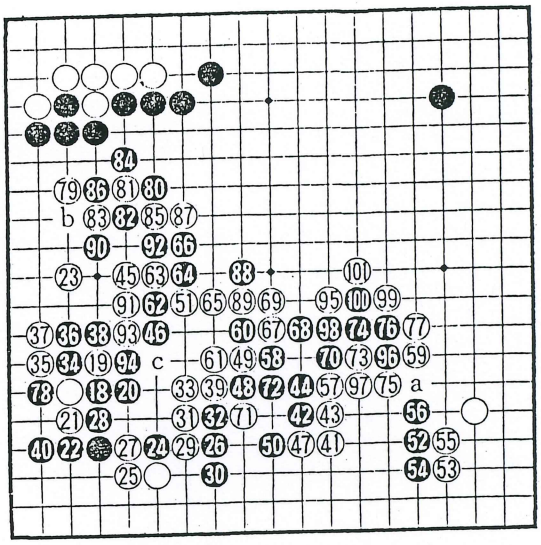
The exchanges following the B(80) attack is a very tense situation.

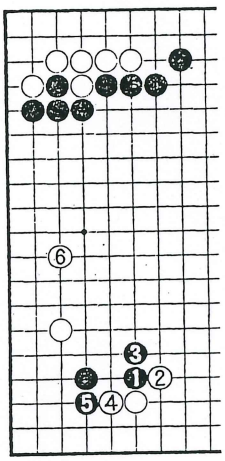
W(85)(87) is the superb line of survival.

B(92) overhastened to cut. W(93), forcing B(94), left W with a cut at c to get out.

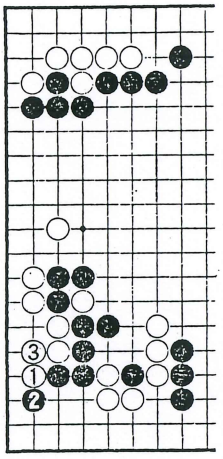
Dia. J: B should have strongly braced by hanging on with B(1) and leave a future threat to cut at either a or b.

W takes advantage of this tiny chance and launches an almost unbelievably strong attack with W(95). What exactly is W's diabolical plan?

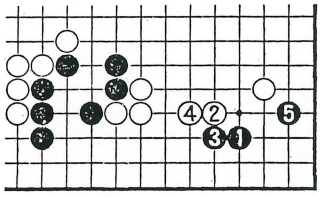




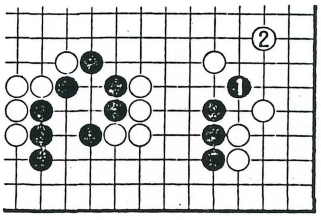
Dia. F



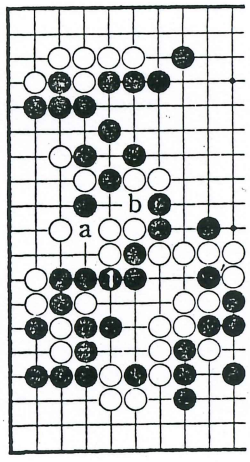
Dia. G



Dia. H

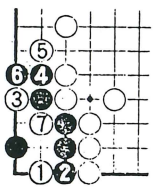


Dia. I

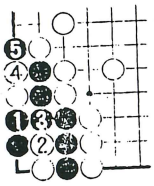


Dia. J

ANSWER TO PROBLEM IN THE GO LETTER NO. 23



W(1) is the correct play. W(7) gets to capture either 3 B stones.



If B(1), W(2) and W(6) plays at (4).

HONINBO SHUHO vs TAKAHASHI concluded

B(2) is correct. Dia. K: B(1)-(5) would provoke the sequence through W(10). W now threatens to either play at a or b.

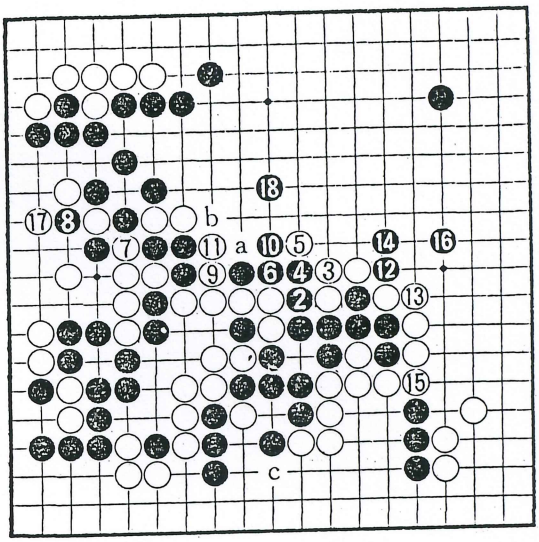
Even after the best line for B, which is (2)-(6), W still is able to play against the weakness on both sides of B with W(7) and (9).

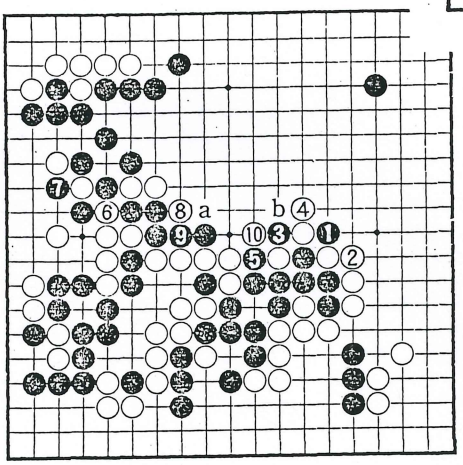
B(10) could have played at (11), W at a, B at b, W at (10), and B at c. This line would restrict B's losses to the eleven B stones in the center.

After B(14), W(15) is necessary.

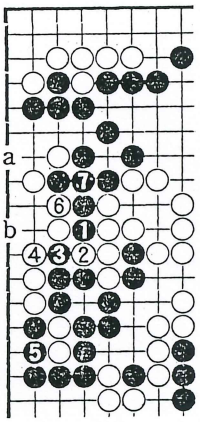
W(17) is a big play because (Dia. L) even though B gets to cut off this group with B(1), W follows the sequence through (6), and after B(7), plays at either a or b to make it safe.

B(18), forming a huge potential, shifts the battle to this corner.

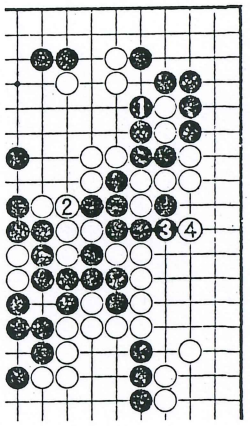




Dia. K



Dia. L



Dia. M

B(20)(22) goes all out to kill this W group.

B(30) can not cut at (34) because W would counter with a cut at (30) to win.

W(31)(33) uses the now expendable center stones and indirectly protects against the cut at (34).

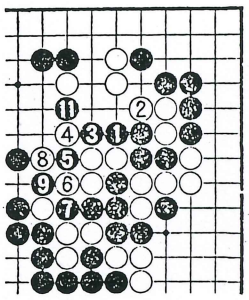
B cuts at (34) any way. Now we shall see the extent of W's tactical reading.

If B(44) plays the line in Dia. M: W(2)(4) kills this B group.

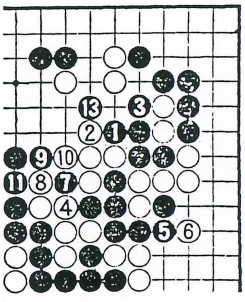
Dia. N: B(1) is the difficult line. W(2) ends with the W group captured. W(10) fills.

Dia. O: After the B(1), W(2) exchange, W(4)(6) does not work. W(12) fills.

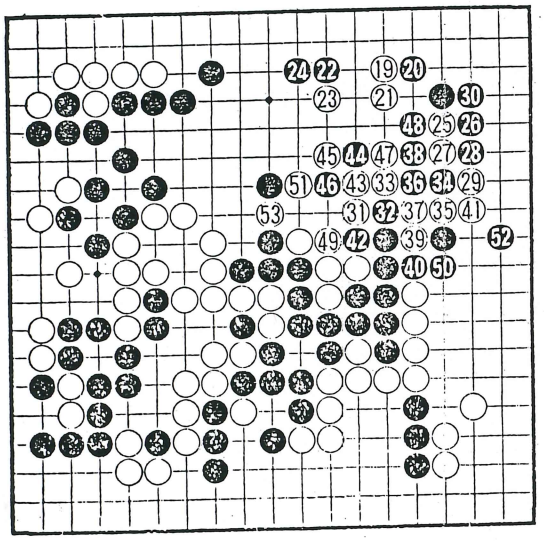
Ultimately B(44) was the only valid line. But after this W group lives easily with W(35), the game is over. The remaining plays are deleted. W wins by a margin of 10 points.

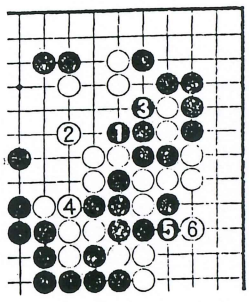


Dia. N



Dia. O

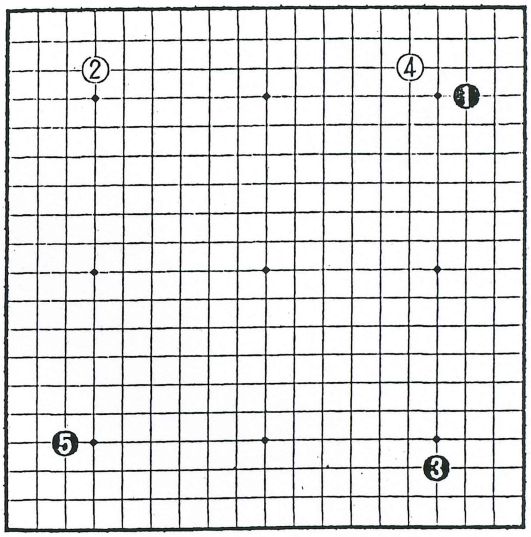




Dia. P

© Takao Matsuda 1963

FUSEKI STUDY: SHUSAKU'S (1)(3)(5) OPENING NO. I

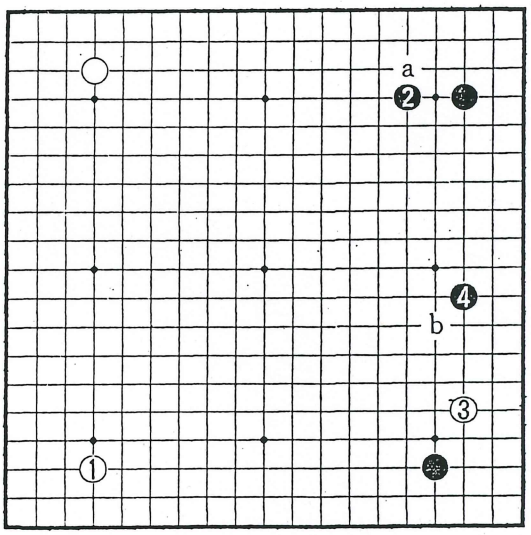


Honinbo Shusaku (1829–1862) is linked with the (1)(3)(5) opening because he made it into a smooth system of opening. The key emphasis is "position". This is the balance of opposing forces over the whole board.

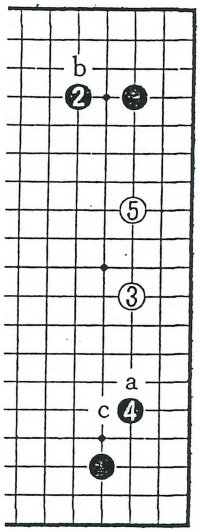
The characteristics of the (1)(3)(5) are: the low point "classical" opening; the initial placement in three corners; and the placement of the low point opening in direct perpendicular relationship to the adjacent corner.

This embodies the two major principles of the "classical" opening. The "corner, side, center " principle is the order of importance. The "third and fourth line" principle gives the optimum lines to open.

W(4) is normally played for two reasons. One, to interfere with the aim of the low point opening, which is to complete the two stone corner position and two, Dia. A: illustrates the disadvantage of allowing the B(2) closure. If W (1) is played, B(2) or a forms an ideal position on the right side. Since it would be poor to allow two corners to be safely closed with two stones, W(3) is a natural. But this allows B(4) or the more popular b pincer, which gains an extension at the same time.



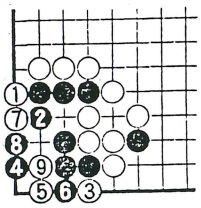
Dia. A



Dia. B

In spite of this, the reason we see the W(3) play used as in Dia. A: is because of the element of komi (the giving of points, usually 4½, by B to offset the advantage of going first). In fact, as in Dia. B: W(3)(5) which allows B to close two corners are often played. Or, if B(2) is played at b, W(3) may be played at c. And also the W(3) play at a to soften the effect of the pincer attack..

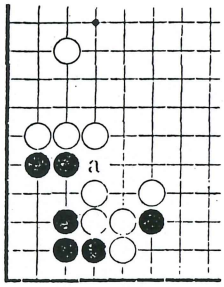
ANSWER TO THE PROBLEM IN THE GO LETTER NO. 24:



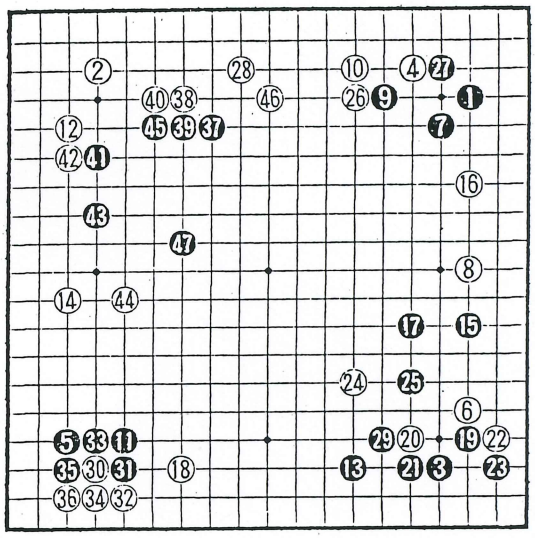
W(1)(3), turning in from the outside, is the correct technique here to kill this B group

NEW PROBLEM:

W to play and ko ...



SHUSAKU'S (1)(3)(5) OPENING CONTINUED:



After W(6), B(7) is the excellent positional play known as the "Shusaku's diagonal".

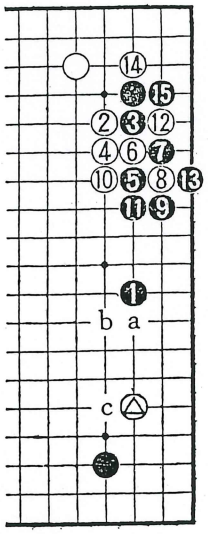
Dia. C: B(1) is not valid without the backing of B at (2). W(2)-(14) is the appropeate joseki to create a congestion between B(11)(9) and the original extension B(1). This holds true even if the B(1) pincer was at a or b. And this same analysis applies with the original W stone at c, the high approach.

Dia. D: B(1) is a fluid positional play. B can play the pincer and extension at a, the pincer from b, or press on the W stone at c.

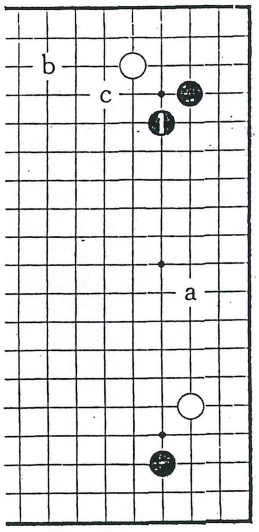
Dia. E: This illustrates that even after a number of W stones were added in this vicinity, B can easily become safe with B(2)(4).

W(8), therefore, is a logical play to prevent B's pincer. W(8) can be varied one further up or down.

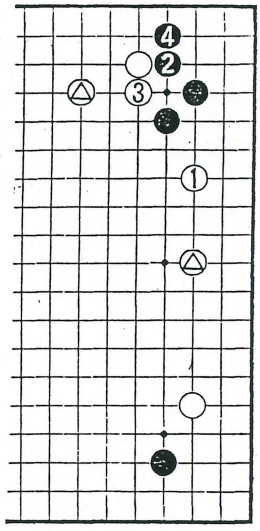
B(9) will appear quite aften. B(9) has its pro and con reasons. From the point of view that W(8) would cancel out any strength or "influence" created, this B(9) is poor. But...



Dia. C

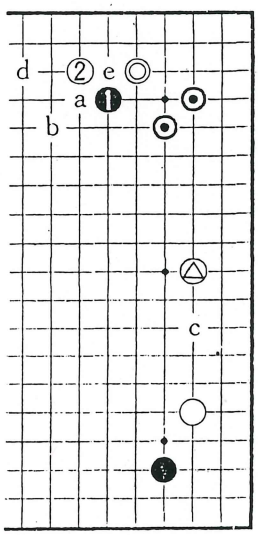


Dia. D



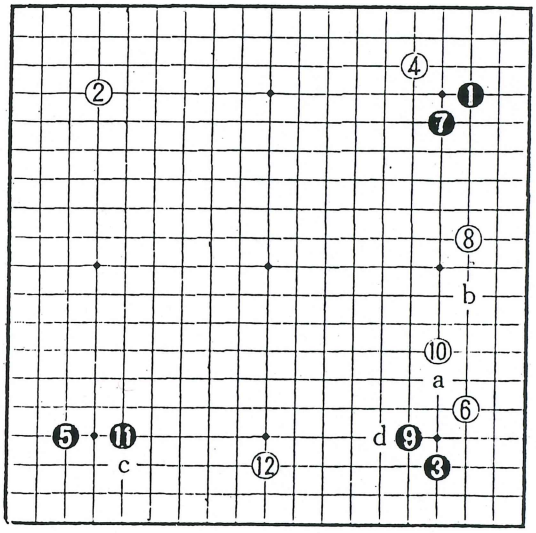
Dia. E

Dia. F: The arguments for B(1) is that it increases the strength of this corner position. And while it is true that B can no longer extend out, if B gets to invade at c, this "influence" would become effective. Locally, B can continue to press at a or b. But more correctly B should attack from d. W(2) is an orthodox, "light" response, considering the strength of the nearby B forces. But under certain circumstances, W may play W(2) at e.



Dia. F

Dia. G: B(9) is an example from an actual game played after Shusaku's life time. The aim of B(9) is similar to B(7). It protects against W's press from (9), threatems to press from a, invade at b, or pincer if W plays at c. B(9) at d is similar in aim with (9).

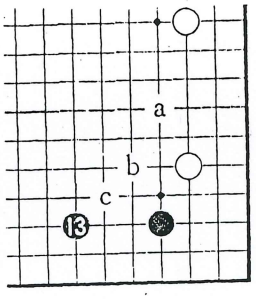


Dia. G

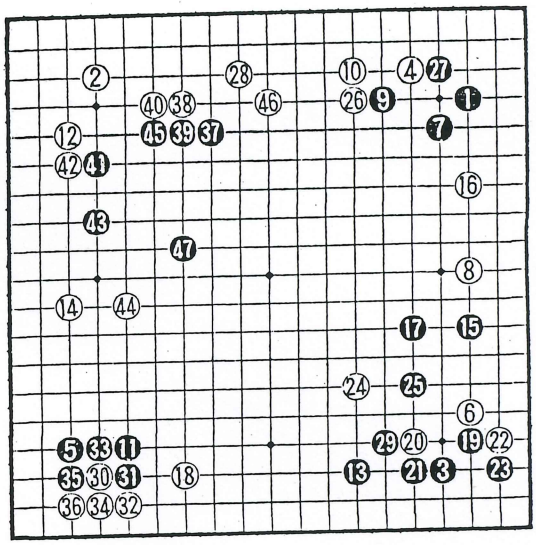
W(14) is an excellent play. To restrain this extension one point would be inviting a satisfactory extension for B from the two stone B corner.

W(14) is an excellent play. To restrain this extension one point back would be inviting a satisfactory extension for B from the two stone B corner.

W(13) is a calm play. A more unrelenting technique would be to invade at a, as shown in Dia. H: and after W at b, to get B at c. Compare also the technique shown in Dia. G.



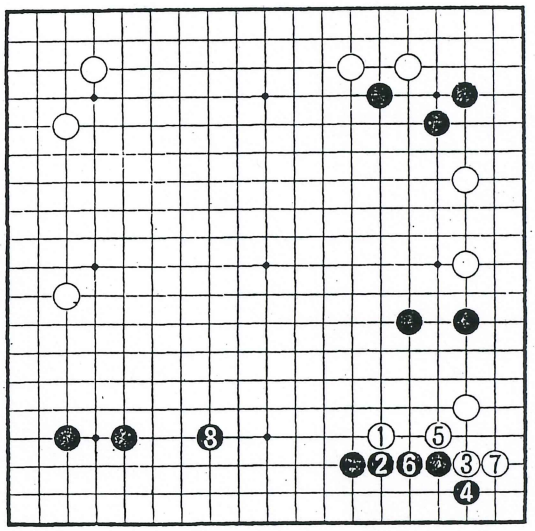
Dia. H



B(15) is an invasion related to and made possible because the nearby B was made safe first with B(13).

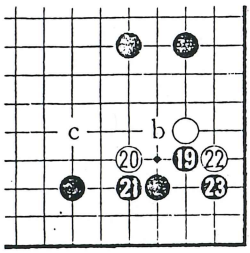
B(17) can also be played because W(16) does not pressurize the upper B group. Part of the value of the B(9) becomes apparent here.

W(18) threatens W(30). And also, Dia. H: W (1)-(7) is the standard joseki to make this group safe. But after B(8), this area can not be invaded easily. And as an added difficulty, B can choose to turn at (7) after W(5). This variation will be taken up later.



Dia. I

Dia. J: W(20)(22) are advanced tactics. These exchanges are made, not to run with these stones, but to abandon it in such a state that it might become useful later on. W(20) at b is the orthodox response to B (19), but it would be bad after B continues with a play at c.

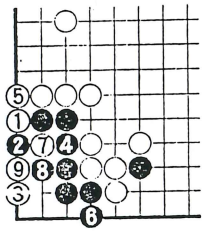


Dia. J

W(24) at (25), would only be burdened with a group under attack. Better to sacrifice.

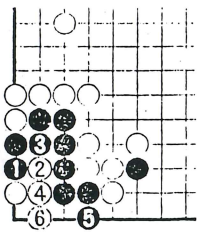
W(26) fortifies the W group.

B(27) protects this corner. W(28) is the big play left on the board.
B(29) completes the capture of the three W stones.
W(37) is a big play, thus taking away B's corner.
B(47) completes the "keshi"(dwindling) plays. And with no weak group on the board, B has a sound game still retaining the advantage of going first.



ANSWER TO THE PROBLEM IN THE GO LETTER NO. 25:

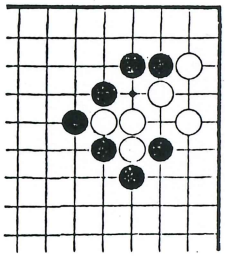
The sequence of play is difficult. B has no choice but to fight the ko.



B(1) only leads to the death of this group.

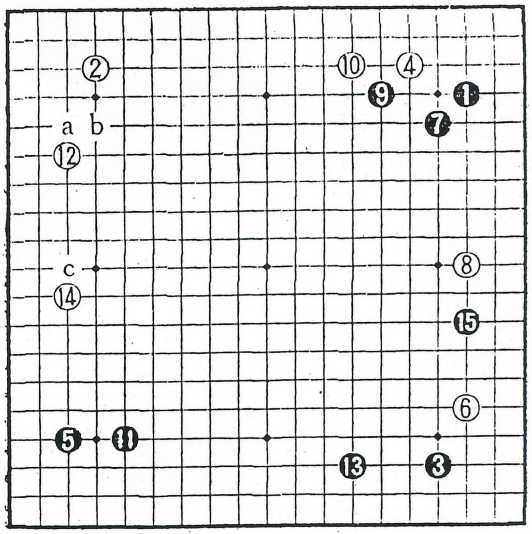
NEW PROBLEM:

W to play ...



© Takao Matsuda 1963

SHUSAKU'S (1)(3)(5) OPENING NO. II



The progress through B(15) is almost identical to the first opening. In terms of the whole board, W(12) is the the same as at a. If this was at the high b, the value of the extension at c would increase.

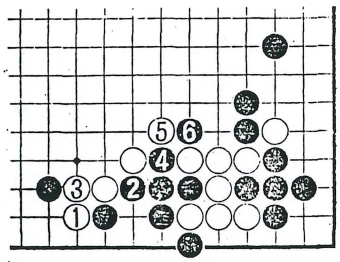
B(21) is a valid variation.

W(30) is necessary.

B(31) and W(32) are equally good.

B chose (31) because of the gain from B(33) through (43). The other reasons are that W (32) does not threaten the B(1)(9) structure. And if W gets to extend out towards B(11), this corner can loose its points.

B(33) is valid but a thorough reading is necessary.

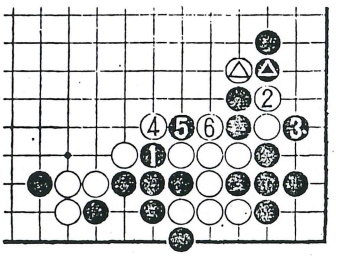


Dia. A

Dia. A: W(1) is tempting. But after B(6), W looses this battle.

Dia. B: If B(39) responds to W(38) in this manner, W now wins this fight.

Therefore B(39) is correct. And W gains a measure of satisfaction in forcing B to back in.

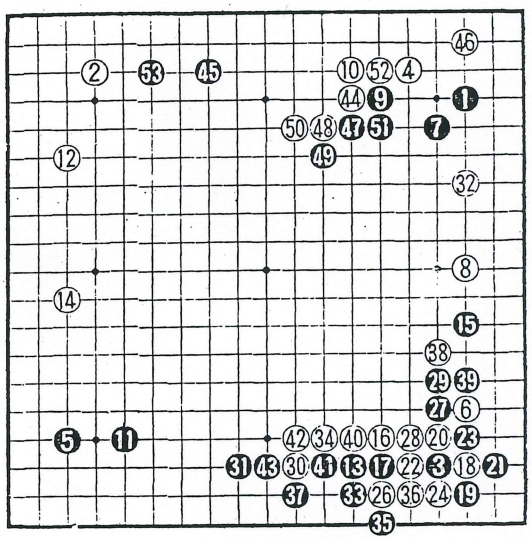


Dia. B

W(40)-B(43) are forcing.

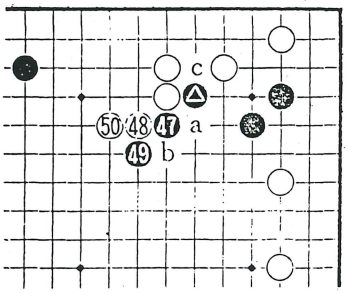
W(44) is an excellent play.

B(45) invades in the middle of this W's area in order to be able to extend out towards either side.



W(46) makes up for B's invasion by taking away the base of this B corner.

B(47)(49) is the correct technique. W(50) is forced.



Dia. C

Dia. C: If W(50) at a, B at b, and W has no adequate follow up because B would play to sacrifice the B(9) stone. On the other hand, W(50) at b, B at a, would only expose the weakness at c.

After B(51), W(52) must be played.

B(53), although a small extension, nevertheless is an excellent play. The difference between the W small knight's and the big knight's closure becomes apparent. This corner can now be invaded after B(53). And the B (45) variation is now fully understood.

SHUSAKU'S (1)(3)(5) OPENING NO. III

W(8) takes the maximum extension. This wide extension is possible because W can create a wall by pressing at a.

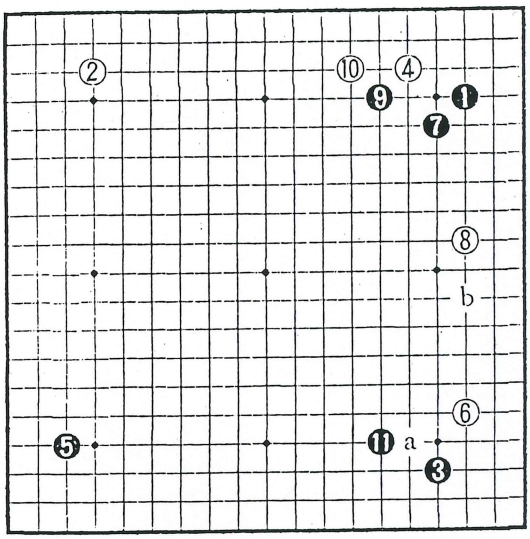
B(11) prepares to invade at b. B(11) can also be played at a.

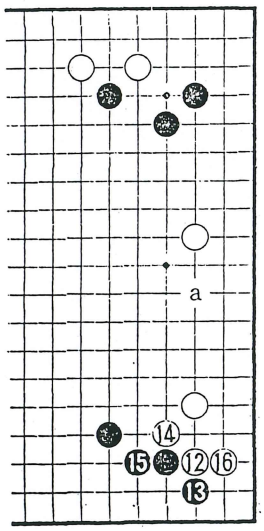
A & B: W(2) is the correct response to B(1).

W(12)-(16) is a valid joseki. This indirectly softens the invasion at a, by making one side of this W group safe. In other words, W need not worry about the lower group and can concentrate on saving the single W(8) stone.

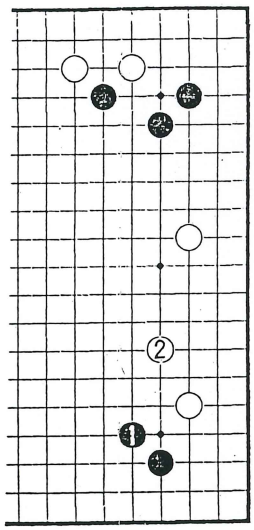
Dia. C: After the B(1) invasion, W(2)-(6) is too late. B(7) puts this W stone under severe attack.

Dia. D: After W(1), B has this severe line of exchange. B(6) fills. B is favored.

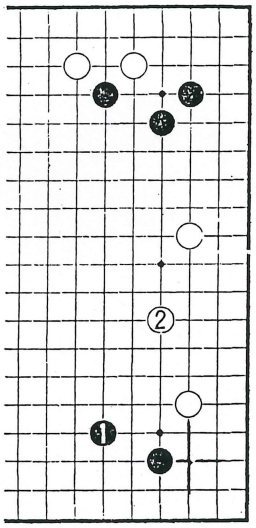


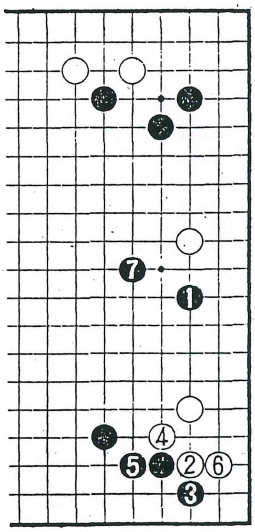


Dia. A

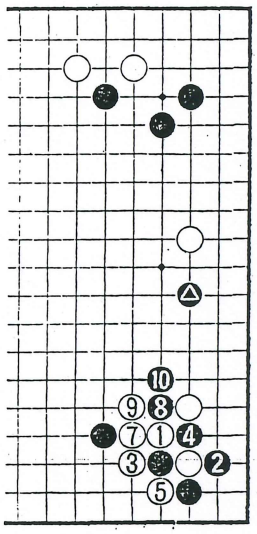


Dia. B

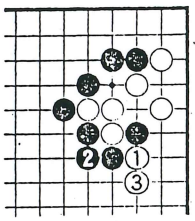




Dia. C

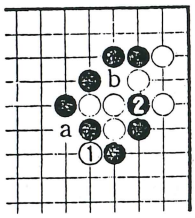


Dia. D



ANSWER TO THE PROBLEM IN THE GO LETTER NO. 26:

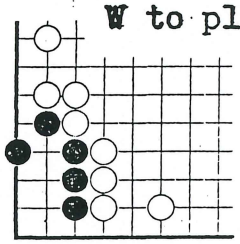
W(1) is the correct cut. W(3) completes this structure.



W(1) falls into a trap. After B(2), W must take at a, and B at b destroys this W structure.

NEW PROBLEM:

W to play and kill...



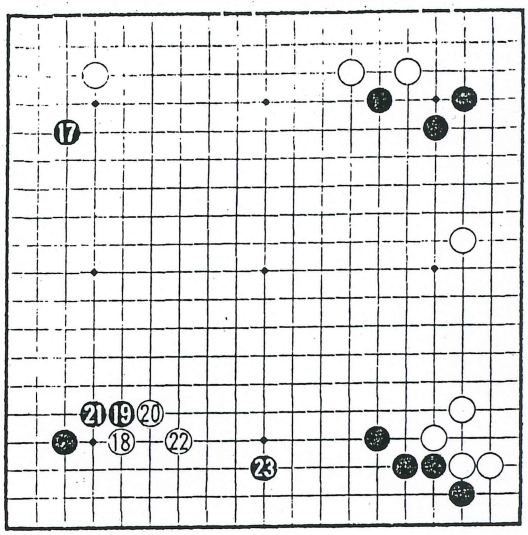
(Vol.II-)

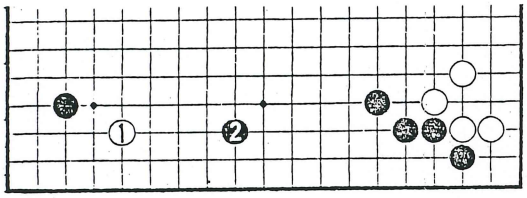
THE GO LETTER NO. 27

© Takao Matsuda 1963

SHUSAKU'S (1)(3)(5) OPENING NO. III continued:

B(17) is played for two reasons. While B(17) at (23) is the correct continuation after B(15), W(16), at this stage the corner play is more important. And B(17) was preferred over the closure at (18) because B's strategy was to allow W to approach this corner and to manuever the (23) extension-pincer play.

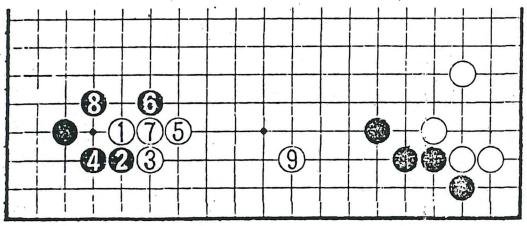




Dia. E

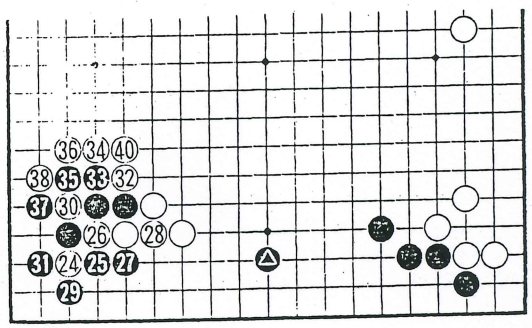
Dia. E: If W(1), B(2) is exactly what B wants.

Dia. F: W(1) was chosen aiming at this variation.

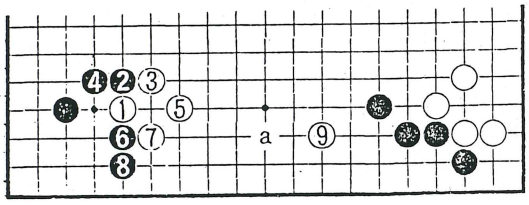


Dia. F

Dia. G: This is the regular continuation after W(5). Since this still allows W(9), the play at a was made, going out of the book line.



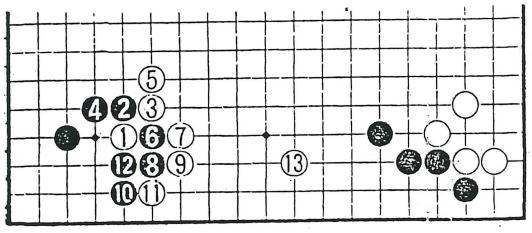
Dia. H: W(5) is the variation which gains the extension at (13), but W must concede a sizable territory in the corner.



Dia. G

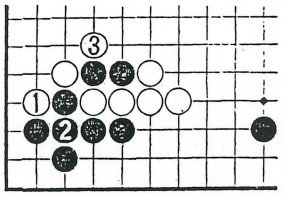
W(24) is valid, controling the initiative in this corner.

B(25) is the maximum play. B(25) at (31) would be weak, allowing W to gain in this exchange by drawing back at (25).



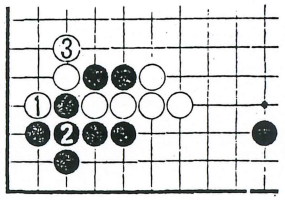
Dia. H

B(27) through (31) leaves no room for variation. W(32) is the proper continuation(the ladder favors B). B(39) fills.



Dia. I

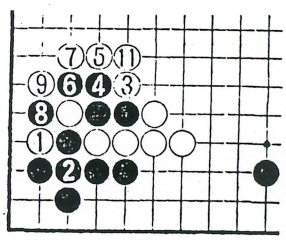
Dia. I: If the ladder works after W(3), this exchange would favor W. Therefore B should be sure about the ladder before allowing the W(24) play.



Dia. J

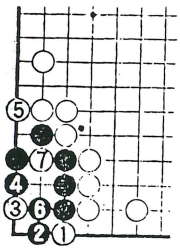
Dia. J: W(1)(3) is poor.

Dia. K: W(1) has no meaning if the continuation is W(3).



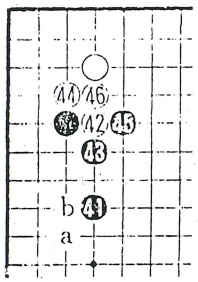
Dia. K

ANSWER TO THE PROBLEM IN G.L. NO. 27:



W(1)(3) is the orthodox technique to kill this group. W(5) is correct, although played at (6) would also kill this group.

© Takao Matsuda 1963



Dia. L

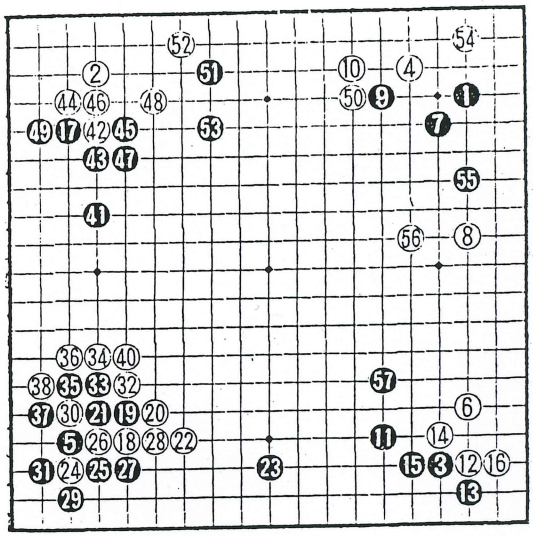
B(41) is played high because of W's tremendous strength in the lower left corner.

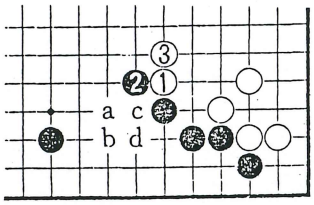
Dia. L: B(41) at a would ordinarily be the appropriate extension but here W would most likely invade. B at b, therefore is acceptable but it lacks the whole board consideration when compared to B(41).

W(42)(44) plays for the gain in the corner and forces the B stones to congest.

B(47) correctly plays for the outside.

B(49) is played more for the safety of this group rather than territory.





Dia. M

W(50) is a vital play in most situations.

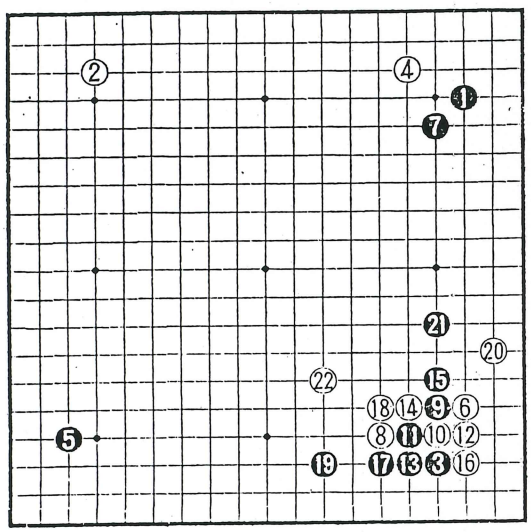
B(51) invasion is possible partly due to the previously played B(49) which now serves to threaten the eye structure of this W corner. And thus with W(52) B(53), B was able to diminish this W's territory.

W(54) and B(55) are both vital to the stability of their respective group.

B(57) is important. With this play, B now has more territorial points and there seems to be little chance for complications. Especially note worthy was B's skill in making the W's strength in the lower-left corner ineffective.

Dia. M: If W gets the chance, W(1)(3) is excellent. W(1) may even consider the possibility of the line at a, B at b, W at c, B at d, and W at (1).

SHUSAKU'S (1)(3)(5) OPENING NO. IV



W(8) initiates the difficult "big slant" joseki and its many variations. The minus side of this joseki is that, since most of the lines when concluded covers nearly a third of the board, the area of strategic interplay becomes that much restricted.

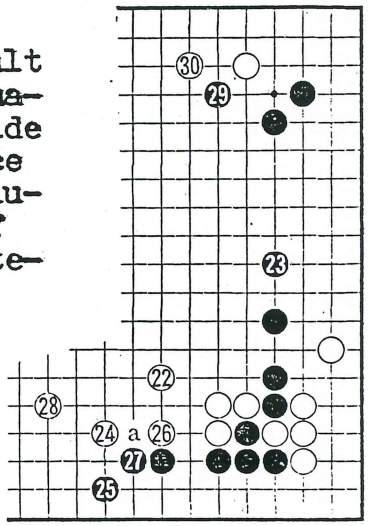
W(22) is not widely played nor is it well known.

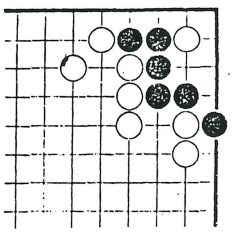
B(23) is correct. If neglected, W plays at (23).

W(24) forces B(25) into a low position.

W(28) protects against B's play at a.

B(29) is again the press utilized by Shusaku.

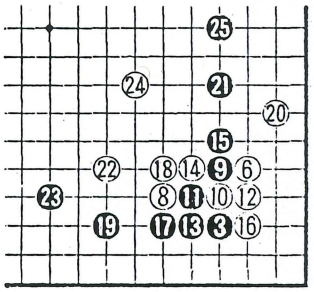




NEW PROBLEM:

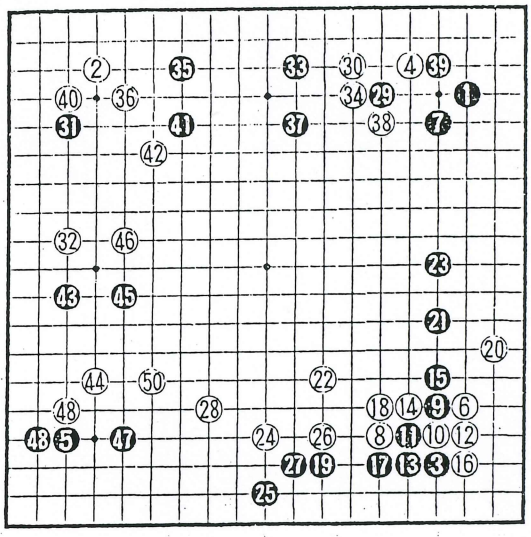
B to play and live ...

Dia. A: This is the usually played standard joseki.



Dia. A

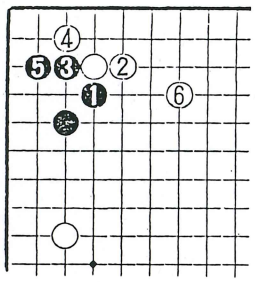
SHUSAKU'S OPENING NO. IV continued:



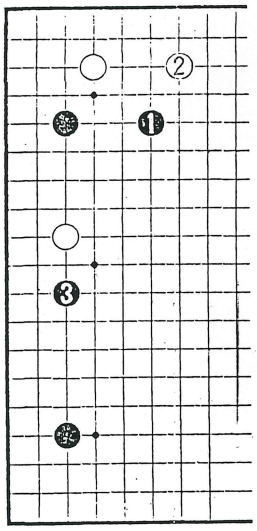
B(31) is more important than a closure at B(47). In this game, the value of the closure at (47) is small because it has no future to develop in the direction of W(28).

W(32) was the popular pincer during the time of Shusaku. The other pincers can well be considered.

B(33)-(39) is a smooth running sequence of plays with B in firm control.



Dia. B

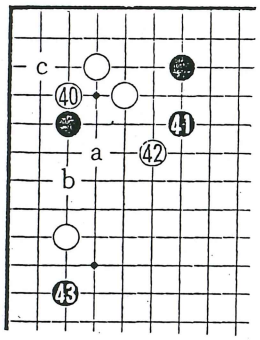


Dia. C

Dia. B: This is the popular variation used today.

Dia. C: B(1) is not appropiate in this situation. B(3) extends from an unclosed corner.

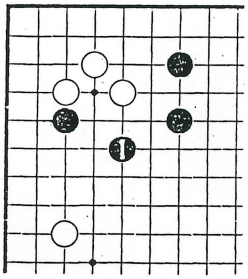
Dia. D: W(40), correctly plays from the corner. W(40) at a, can be answered at either b or c to live easily. W builds an outside wall which lacks effectiveness in this game.



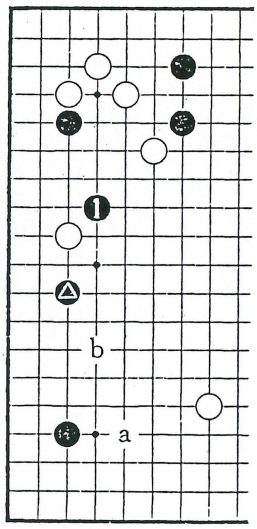
Dia. D

B(41) defends and threatens a play in the upper left side.

Dia. E: If W(42) is not played, B(1) is the good play.

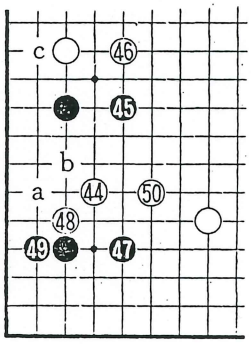


Dia. E



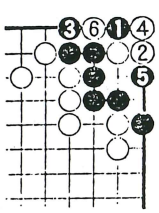
Dia. F

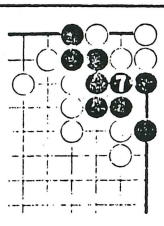
Dia. F: B(43) threatens the B (1) continuation. If B(43) were played at a, W would play at b. This is one of the special situation where the corner closure is given a secondary importance to the play on the side.



Dia. G

Dia. G: If W(44) at (47), B would happily answer at (44). After W(50), it looks like the B(45) group is in for some trouble, but since B is well ahead and the survival of this group can be readily found with a play at a to connect; at b or c to strengthen and make this group safe; B has a good game.



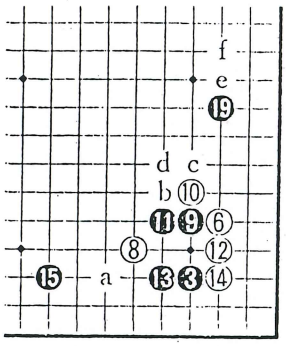


ANSWER TO THE PROBLEM IN THE GO LETTER NO. 28:

W(4)(6) seems to threaten a ko fight but B(7) makes this group live unconditionally.

© Takao Matsuda 1963

SHUSAKU'S (1)(3)(5) OPENING NO. V



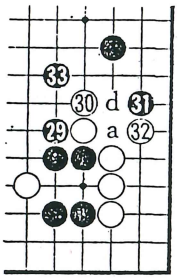
Dia. A

W(10) variation is less complex. B(15) is correct.

Dia. A: If W continues at a, in order to save W(8), B can push at b, W at c, B at d and there is nothing to fear. B(19) is a good play having equal value with a corner play. If W(16) were to play in this area, it would be at either e or f.

Dia. B: Shuho (W) vs Nakagawa. W(22) is an example of the importance of the side over a play in the empty corner. This prevents B at a with a further continuation threatening a cut with d. B(17) takes. B(19) fills.

W(20) is good. And along with W(22), neglects the W(16) stone because it has served a useful purpose already by splitting the B forces. Dia. C: W(1) is the orthodox invasion. But this situation is rather simple. For example, B(2) and W has no adequate continuation. Dia. D: Compared to Dia. C, even after B(1), W has either a or d and enough tactical complexity to harass B.



Dia. E

B(23) correctly plays for the corner. To play at (24) allows W to live in the corner and the wall thus gained is cancelled out by the W(22) stone.

The sequence of play, B(29) before B(39) is excellent. Dia. E: If B(29) is played directly at (31), W would answer at either a or d.

B(33) gives B a definite edge in the continuing center mid game.

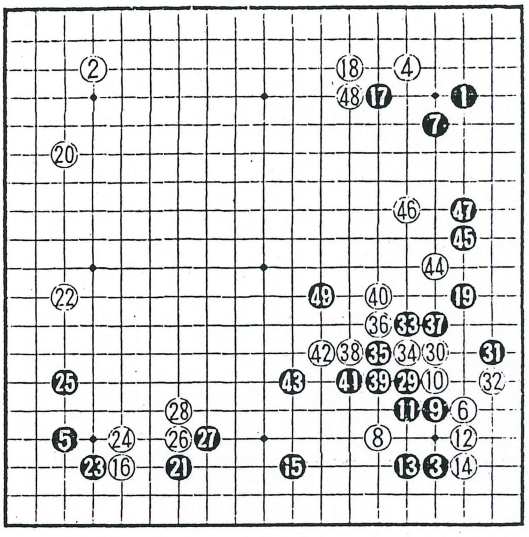
W(34)(36) begins the mid game fight.

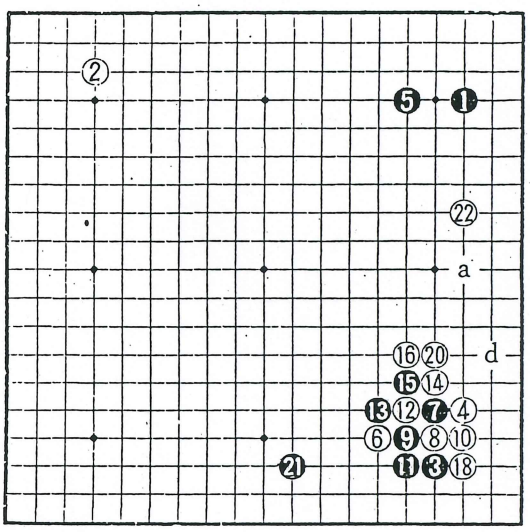
B(37) is correct here.

B(47) is a correct response which has wide utility.

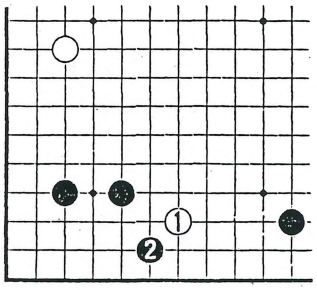
W(48) avoids B's pincer against these two W stones and begins to build a huge potential to the left of it.

B(49) is the vital point. W(48) at this point would make the center group safe. B now controls the coming fight.

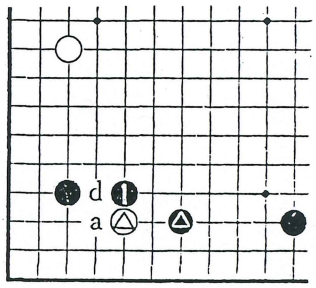




Dia. B



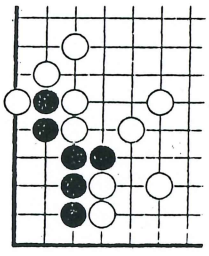
Dia. C



Dia. D

NEW PROBLEM:

B to play and live ...



SHUSAKU'S (1)(3)(5) OPENING NO. VI

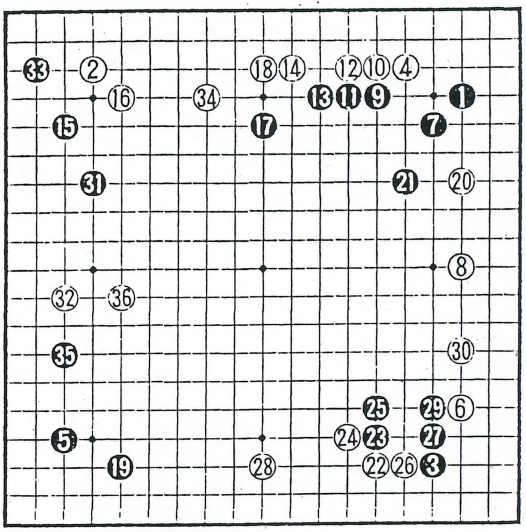
W(10) aims at clarifying this situation. W (10) at (12) is the more usual choice but this later allows B a wide choice of continuations.

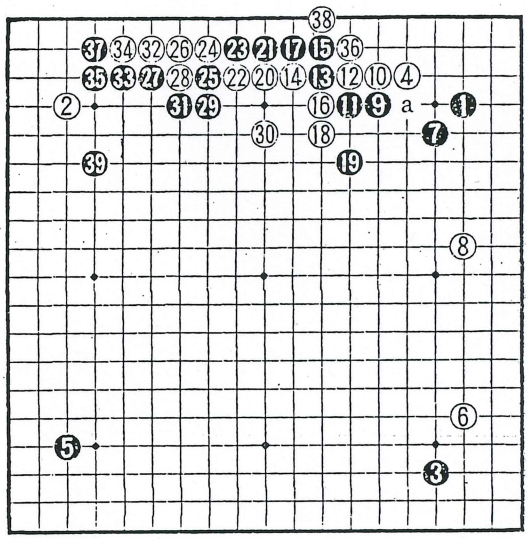
Dia. A: Shusaku (B) vs Shuwa. This is an example of the B(13) variation. W(14) is the tesuji(correct technique). In the resulting exchange , B is forced to give up the 5 stones to attack the W(2) stone. B(19) at a is also a valid variation.

B(15) is forcing because if neglected, B at (16) would force the whole upper side into a poor(low) position.

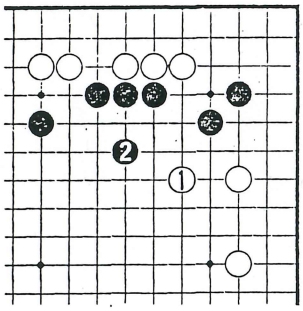
B(17) is also forcing and B finally is able to get the closure at B(19).

W(20) is a good play. If neglected B would use the (7)-(17) strength to invade between W(6) and (8).





Dia. A



Dia. B

B(21) looks unimportant but that is not correct.

Dia. B: W(1), forcing B(2) is not bearable.

Dia. C: Yet, to allow the further sequence of (1)-(5) would completely negate the B's wall of "influence".

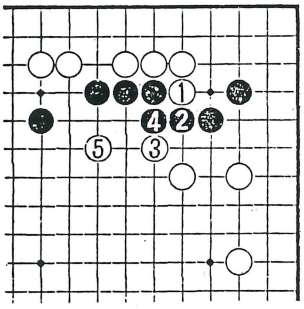
W(22) is better than trying to attack the B(15) stone.

B(23) is a joseki variation.

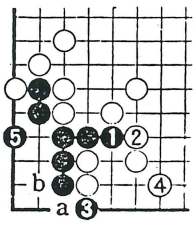
B(31) plays to continue at (33) or if W plays next to B(15) from the corner, to get the play at (32).

If W does not protect at (34), B would invade at the point left of (34).

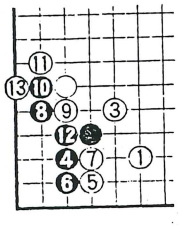
B is thus able to get the extension and attack at (35). After W(36), B is now able to extend out from (19) towards W(28) to threaten this W group.



Dia. C



Dia. 1



Dia. 2

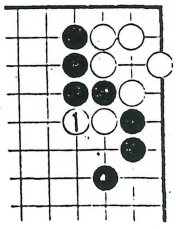
ANSWER TO PROBLEM:

Dia. 1: B(1)(3) is important. After B(5), if W at a, B at b, and live.

Dia. 2: This is a standard joseki. B(2) is played elsewhere.

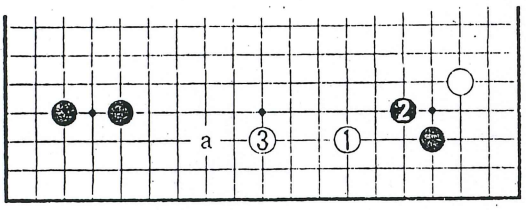
NEW PROBLEM:

B to play and capture...

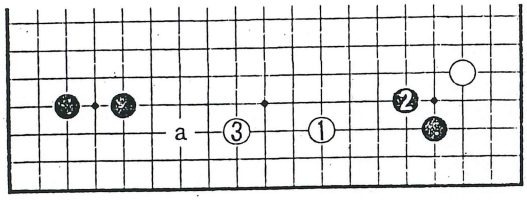


© Takao Matsuda 1963

SHUSAKU'S (1)(3)(5) OPENING NO. VII



Dia. A



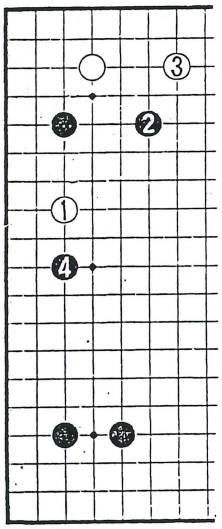
Dia. B

B(9) variation.

W(10) is an unusual pincer. The other pincers are also valid.

Dia. A: W(1) is orthodox. B at a would be the excellent continuation.

Dia. B: B(2) is poor here because B at a is smaller and because of the distance between W(1) and B (2) has less pressure against this W group.



Dia. C

Since W(10) is far from B(3), B can safely neglect the (3) stone to get the B(11) play first.

W(12) is natural but B also lives easily in this corner and with sente.

B(21) followed by W(22) pincer seem natural. Dia. C: If W(1) is the two skip pincer, B would be willing to get the B(2)-W(3) exchange in order to get the very satisfying B(4) extension-attack. B may also play this variation with the W three skip pincer but since the B(4) play would be one less extended, it would not be as satisfying.

Since W(24) is not the diagonal play, B chooses to settle in this corner with B(25)-(29). On the other hand, W gets to play the important play at (30). Thus W(24) can be interpreted as a play to get the W(30) play.

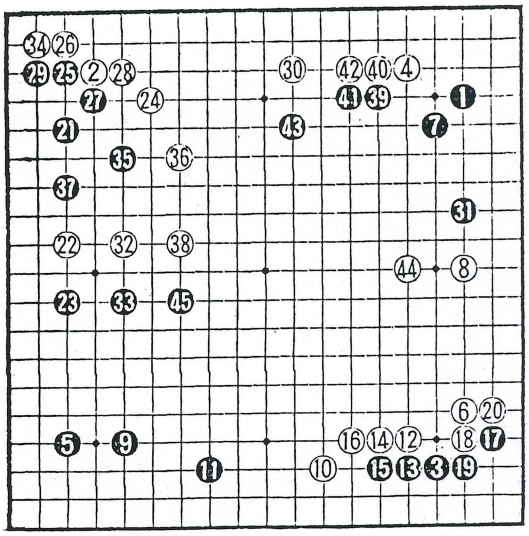
Dia. D: W(1) poor here. W(5) fills. B(10) becomes an ideal extension-pincer against the W(4) stone. Furthermore B at a, W at b, B at c, can build this B into a huge potential.

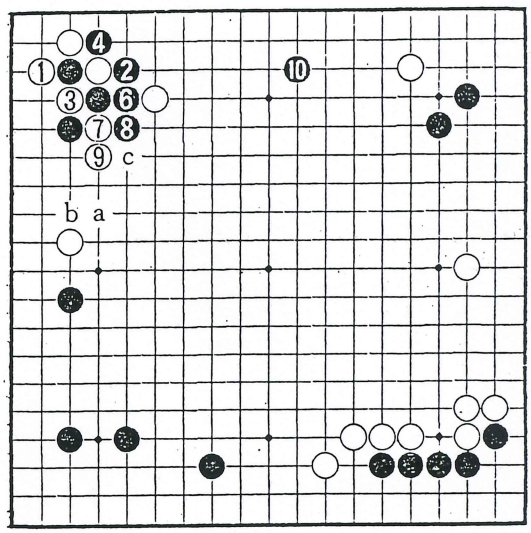
B(31) is the last big play of the opening.

B(33) continues the attack against the W(32) stones while increasing B's territory.

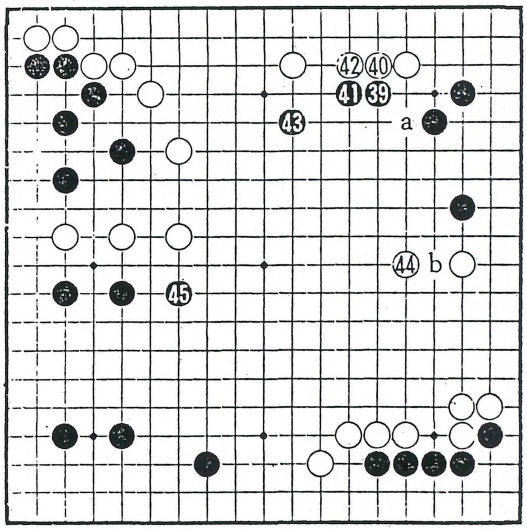
W(34), seemingly small, gains territory, attacks the B group and thus indirectly aid the weak W(32) group.

B makes safe with (37). W(38) is necessary.





Dia. D



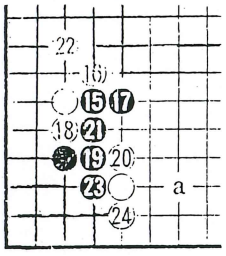
Dia. E

Dia. E: B(39)-(43) counteracts the developing W's territory. If B(39) at (42), W at a and this leads into an unnecessarily difficult game. If W(44) is not played, B plays at b. B(45) good.

OPENING STUDIES: Shuwa(W) vs Shusaku(B)

B(1)(3)(5) and B(7) diagonal, is the basic structure of Shusaku's opening. After W(8), B gets the ideal pincer-extension with B(9).

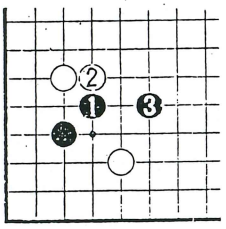
W(10)(12) abandons the W(6) stone for the moment and thus avoids a fight where B has the superior forces. And with W(14), attempts to shift the battle in W's area of strength. The W(14) played further away (e.g. the two skip) would be slack in this case.



B(15)-W(22) is a joseki variation. Dia. A: This is also a valid variation.

B(23) looks awkward, but it is a valid play. It gives this corner a base while threatening an invasion at a.

W(24) protects against this invasion and still attacks the B group.



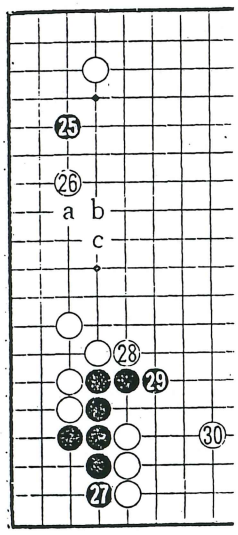
Dia. A

B(25) prevents the closure of this one remaining corner.

W(26), correct choice. If W (26) at a, B at b, W at c, B at (26), thus congesting the W stones with the W(22) stones.

B(27) makes this group safe.

W(28) before (30) is the correct sequence of play.

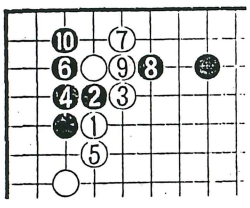


B(31)-(35) is a standard manuever. W(36)(38) is the correct choice. Dia. B: This joseki would be poorly applied here because B's gain in the corner is bigger than W's potential gain on the outside. That is because B's (33)(35) position is too stable to attack.

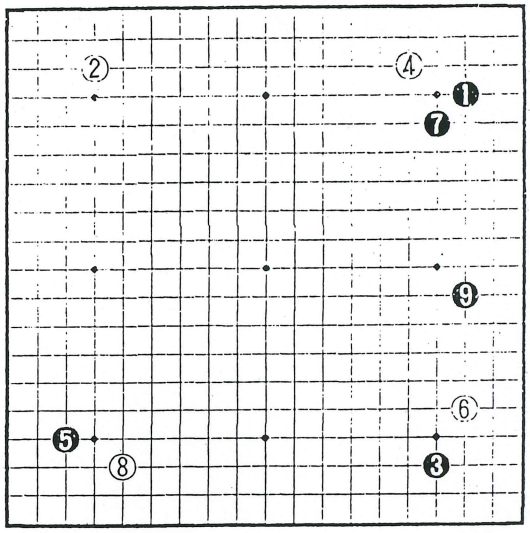
B(39)-(45) beautifully resolves this weak position.

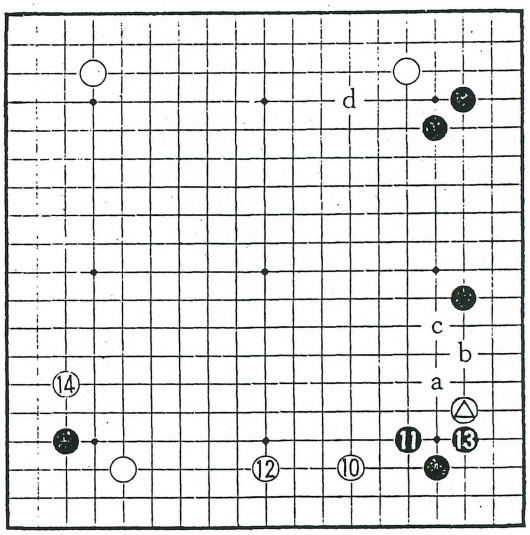
W(46) protects. B(47) is the vital point of attack and at the same time expands B's territory.

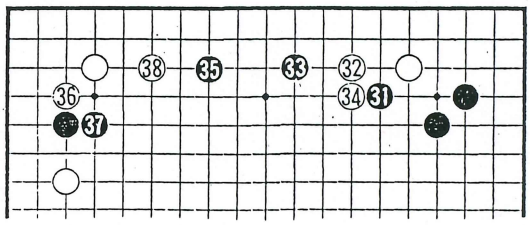
W(48)(50) is played so that if B cuts at (54), W can answer at a. After B(53), B can cut at (54) and prevent this group from coming out. B(57) at b would be poor because W has a play at c.

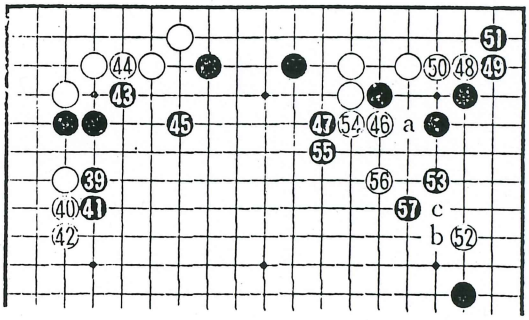


...Dia. B









(C) Takao Matsuda 1963

OPENING STUDIES: Shusaku(W) vs Shuho(B)

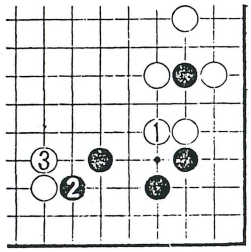
W(8) avoids being pincered.
B(9) aims, if W at a, to pincer at b.
B(11) good. Threatens to invade at c.

W(12) is safe and practical. W(12) may take the variation at c. Another variation with W (12) at (13), B at a, and W at b, would be slightly inferior in terms of points.

B(15) is played primarily to see how W would respond. W(16) takes the safe orthodox responce. Since this exchange is of no loss to B, B leaves this situation as it is and because of the many continuations hereafter, the pressure is on W more than on B.

B(17) good pincer. B(19) aims more to invading W's corner tham merely to extend out.

After W(20), B(21) becomes necessary.



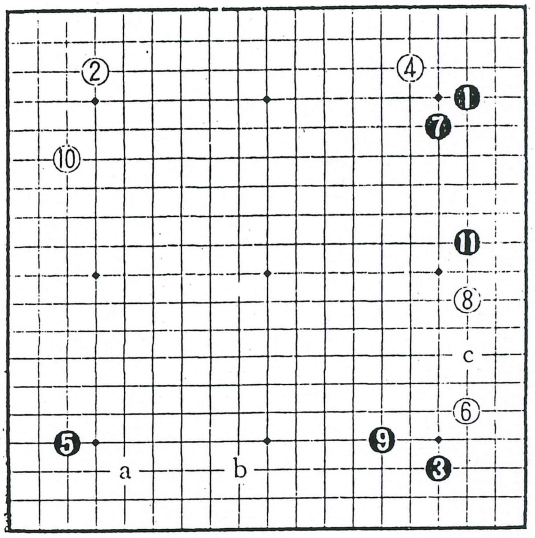
Dia. A

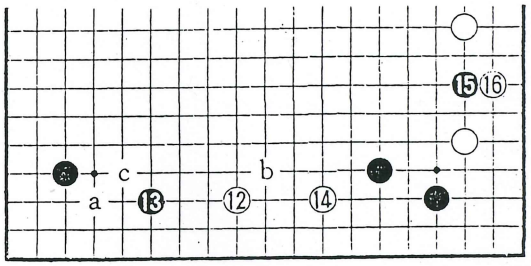
W(22) binds this B stone. Therefore B(23) is played (signifying that the single B stone is conceded). W(24) aims at jumping into the corner at a. Dia. A: If W(1), B(2) protects this corner (normally this is a makeshift technique), and gets to play at b in the main text.

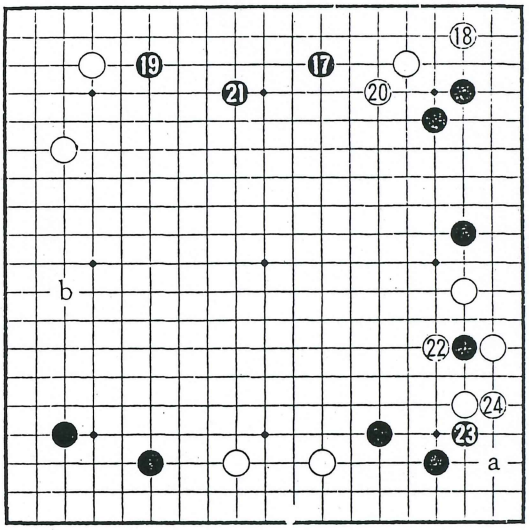
B(25) gets the last big play in the opening. The lower right corner is not safe but it can't be killed.

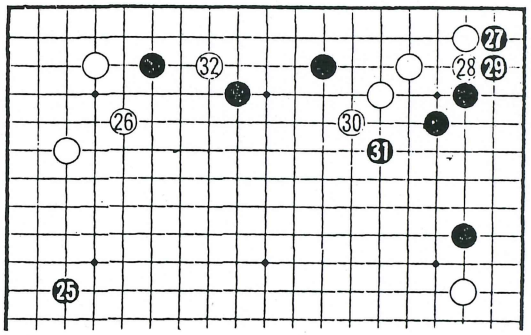
W(26) protects this corner and threatens B's position at the same time.

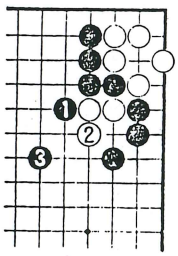
B(27) attacks this group and thereby hope to indirectly protect its own upper position. W (32) utilizes the same strategy. The difficult mid game fighting begins.





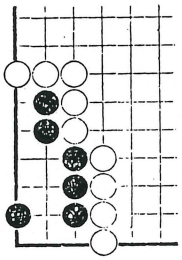






ANSWER TO THE PROBLEM IN G. L. #30:

B(1) then (3) prevents this W group from escaping.



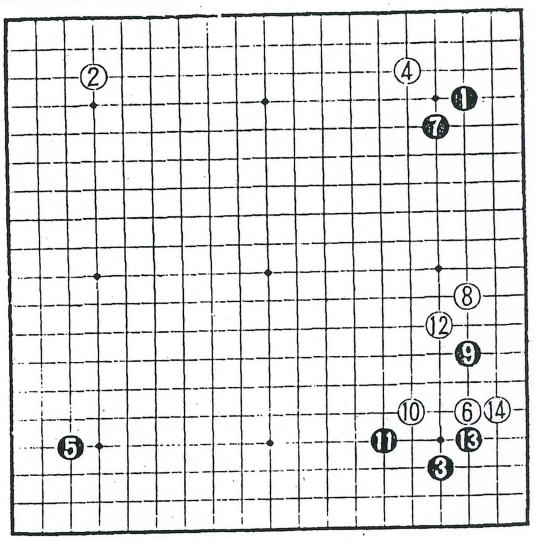
NEW PROBLEM:

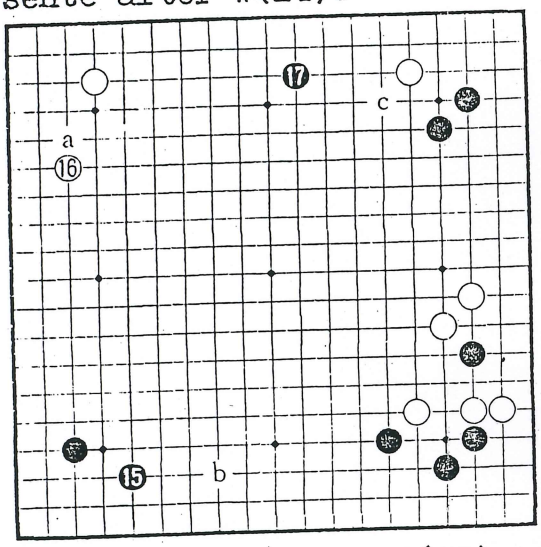
W to play and kill ...

THE GO LETTER NO. 31

OPENING STUDIES: Takagawa(W) vs Miyashita(B)

B(9) is an example of the rigorous pace of modern technique. The immediate aim of this joseki is to get the W(10), B(11) exchange. If W(12), B(13) gives up B(9) and still retains sente after W(14).





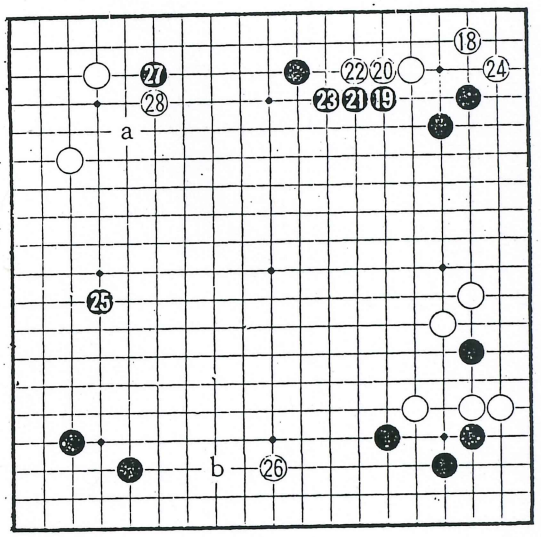
B(15) may also be played at a. If W at (15), B can pincer at b.

W(16) may be at a. Whichever, the closure of this corner is the biggest play.

B(17) may also take the variation at c.

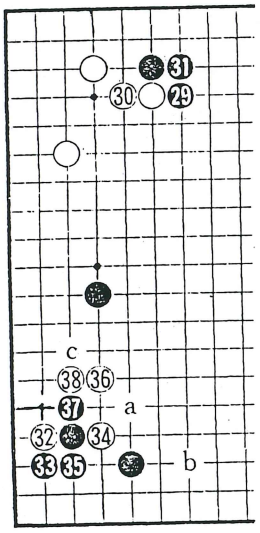
W(18)-(24) is a joseki variation.

B(25) and W(26) are of equal value.



B(27) takes the full extension and aims at breaking into the W's corner.

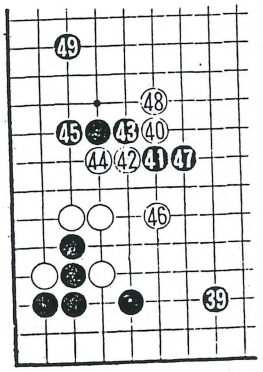
W(28) strengthens W's corner with sente. W(28) at a, would be slack here because B would ignore it and get b.



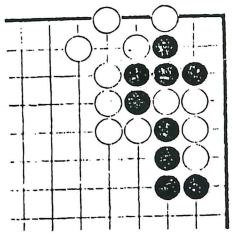
W(32) is advance strategy. If W(32) simply at b, B gains the maximum formation at a. If W at a, B fortifies with (36). Therefore W(32) is first played to see how B answers. If B(33) at (35), W at c; if B(33) at (37), W has a play at(35) to live in the corner.

W(34) is the correct tesuji. A turn at (37), B at (34), would only solidify B.

It is not all one sided, for B gains (39).



W(40) puts the continuation up to B. A simple jump instead at (46), B at (40), puts the pressure of survival all on W. B(41)(43) take the frontal attack and the mid game fight begins in earnest.

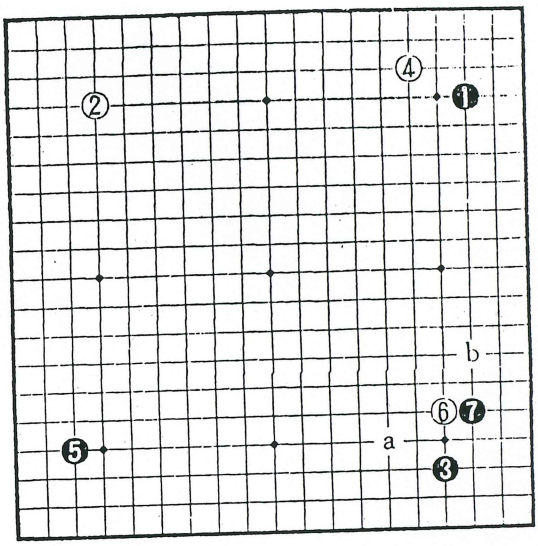


NEW PROBLEM:

B to play ...

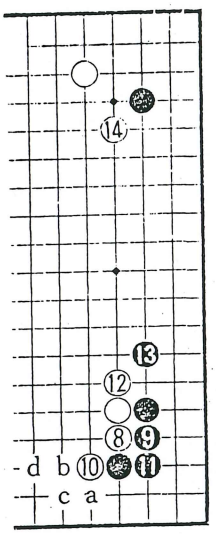
© Takao Matsuda 1963

OPENING STUDIES: Sugiuchi(W) vs Kitani(B)



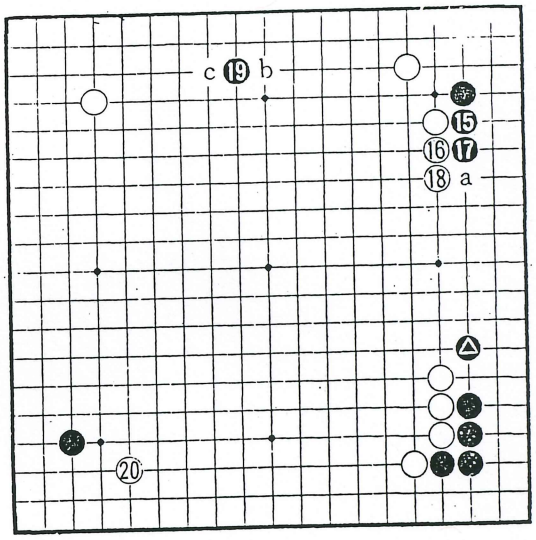
W(2) doesn't change the value of B(1)(3)(5).

W(6) variation. B(7) plays for points rather than an outside potential. B(7) is normally chosen over such plays as at a or b.



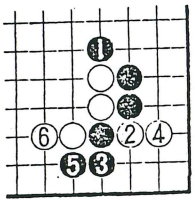
W(8) begins the "avalanche" variation. B(11) is a safe variation. Dia. A:B(1) is unfavorable because W(6) is valid (ladder favors W).

B(13) is correct. If this was played at a, W at b, B at c, W at d, and B would be running on the right side.



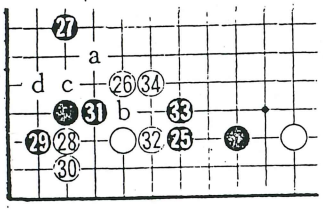
B(17) at a, would be exactly what W wants. B(19) is the related play to (17). The value of W (20) at a is small because of the B(13) stone. If B(19) at b, W would be satisfied with c.

B(21) was chosen because if the more severe pincer at a were played, W at b, B at c, W at (22), B at (23), and W at d, would give W a chance to fully use the wall created on the right side.

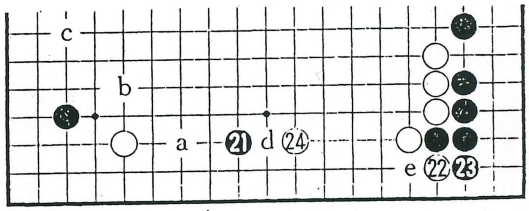


Dia. A

W(22) is a necessary sequence before playing at W (24). If neglected, B would immediately get the turn at e.



B(25) is the forceful play typical of Kitani. The orthodox play is at a, but since the pressure is less, W has the choice to leave this situation. But after B(25), if W(26) is not played, B can play at b.

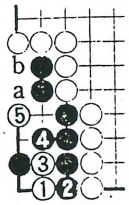


W(30) is the proper follow up after the W(26) play.

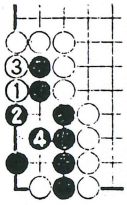
B(31) is necessary because if neglected, W plays there and becomes safe after forcing B at c. W on the other hand after (34), has a future threat at d.

ANSWER TO THE PROBLEM IN THE GO LETTER NO. 31:

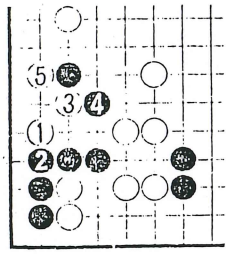
After W(5), if B at a, W plays at b, and B can not fill.



W(1) allows B to live with (2) and (4).



OPENING STUDIES: Kitani(B) vs Sugiuchi(conti-)



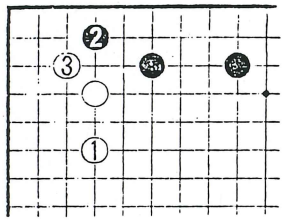
Dia. B

W(36) is the best play.

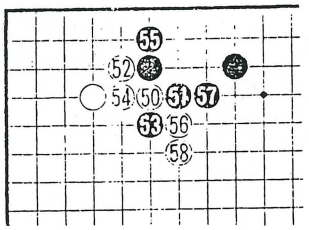
After W(38), B(39) is necessary. Dia. B: W(1)-(5) take away the base of this B group.

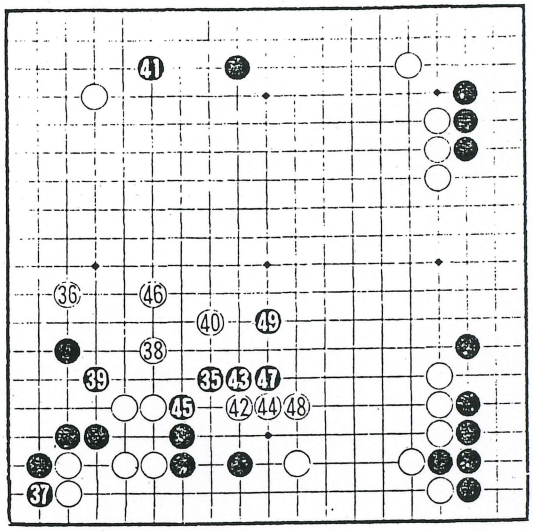
W(50)(52) is played to congest the safe B's position.

Dia. C: If W(1), B gets the safisfactory standard exchange with B(2), W(3).



...Dia. C





OPENING STUDIES: Sakata(W) vs Kitani(B)

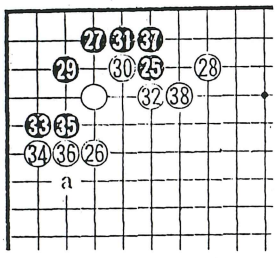
W(8)(10) is a regular joseki.

B(11) avoids the regular play at a, because this allows W at (11), B at b, through the sequence to W at g, gives W an ideal formation on the right side.

W(12) is the natural follow up since B neglected this corner. B(13)-(19) is the strongest variation, leaving a residue of threat with the B(15) stone. W(20) is played to nudge the B(21), W(22) exchange because if B (21) is not played, W at (21) makes a clean capture. The regular form at W(20) is to play at (22), but in this case B will play elsewhere because W's capture at a still leaves a residue of play for B.

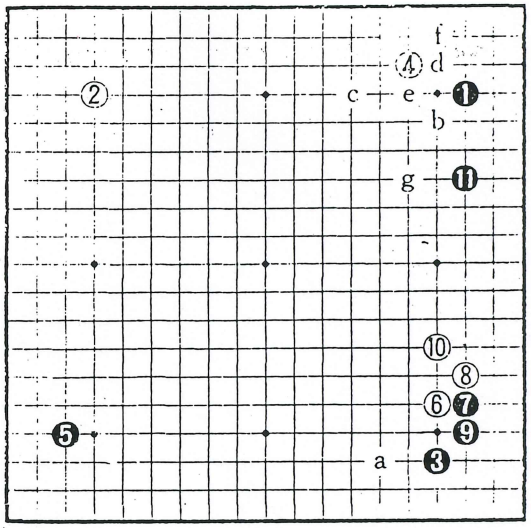
B(23) prevents W's play here which would also serve as an extension from W(20)(22).

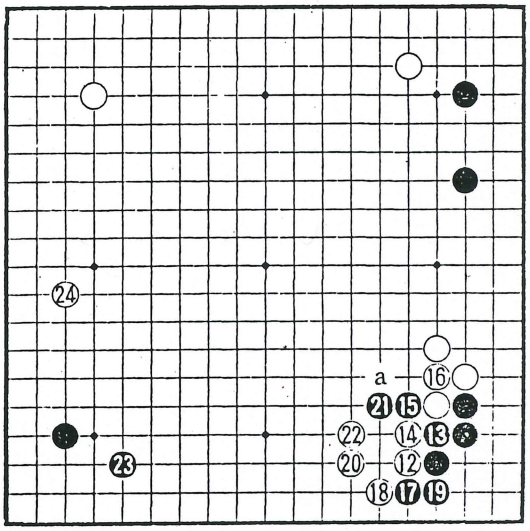
W(24) is the biggest area in importance.



W(28) variation (normally played at (29)) is played to build the center "influence" and especially to counteract future movement of the two B stones in the lower right corner. B(33) is a delicate point. Normally B plays out to (34), but W cuts at (37). W(34)(36) gains less than its full share on the left side but to allow B at a is worse. Thus, B fills (37), W(38) and B gains sente.

Where should B's next play be?





(C) Takao Matsuda 1963

B(39) is the best play. To allow W at a before (39) would be unbearably big. B(39) at b, would be asking for a fight with W at c and using its outside strength on the upper left side.

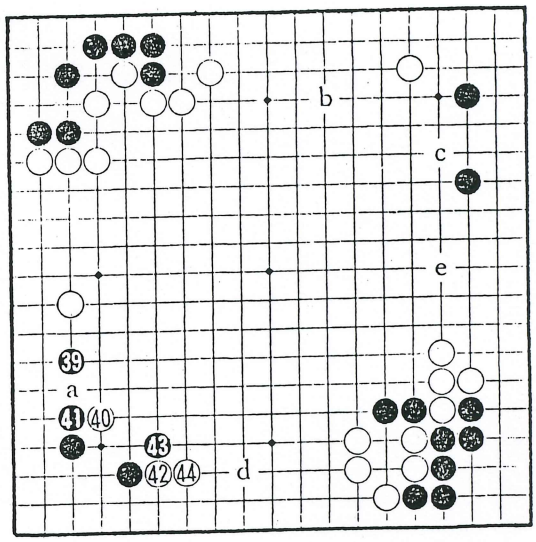
W(40) is a superb play. If W normally plays at d, B gets e. W(42) is the related continuation to get more than a simple extension d.

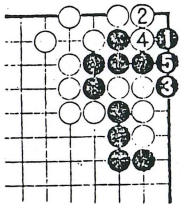
If B(45) at (47), W turns at (45).

If B(51) is played at (52), W at a, and B at (51) would mean gote.

W(52) is necessary to prevent the cut at b. Thus B gains (53), although it allows W(52).

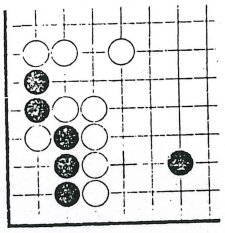
W(54)(56) correctly brings the fight into a center battle where W is superior.



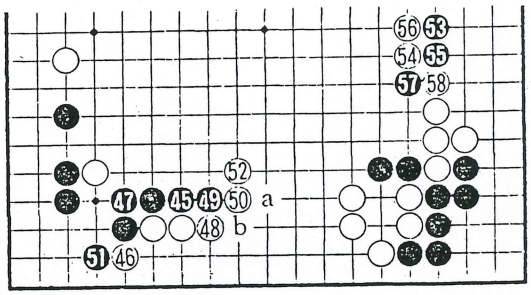


ANSWER TO PROBLEM IN G. L. #32

B(1) is the correct play. After B (5), W can not press from either side and B wins.



W to play and kill ...

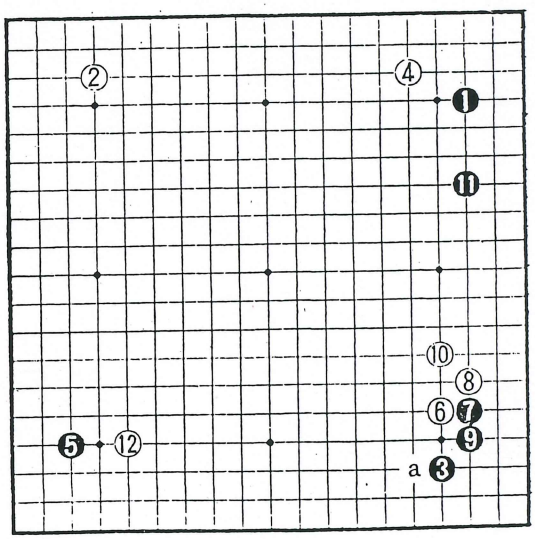


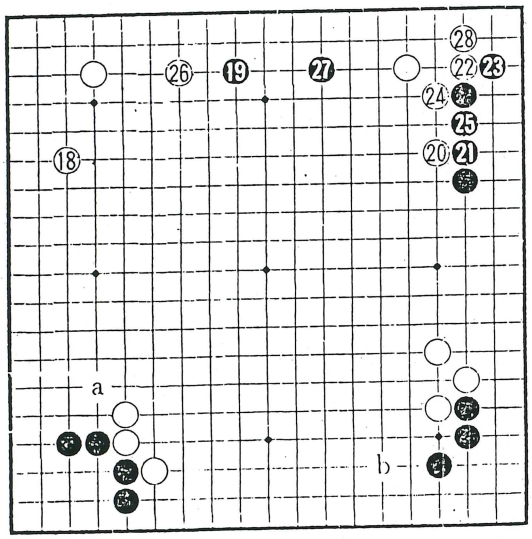
OPENING STUDIES: Go Sei Gen(W) vs Kitani(B)

With the exception of W(2) at the low point, this opening is identical through B(11) with the previous game. W(12) withholds the play at a, pending B's response in this corner.

B(15) is Kitani's invention. The standard play is at a.

W(16) was chosen to gain sente. If played at b, B still plays at (17), but to continue W at c would be bad because B plays at d.





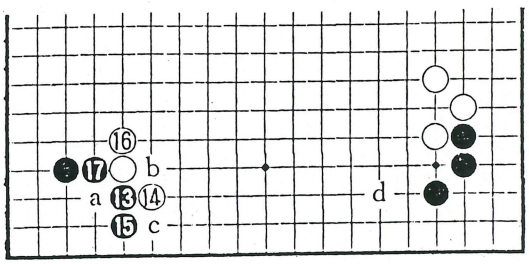
W(18) may be the small knight's closure.

B(19) leaves a safe extension on either side.

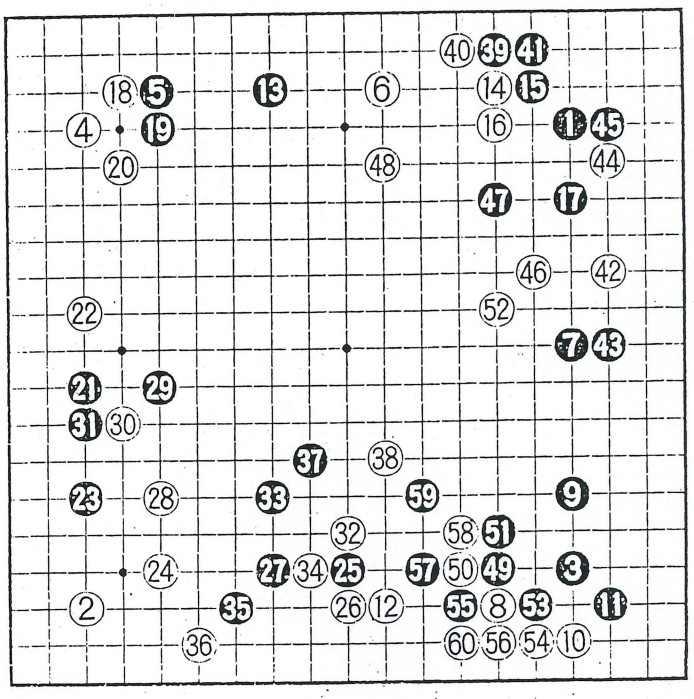
W(20)-(24) is a standard joseki completed with W(28).

a and b are two remaining big plays.

(to be conti-)



THE HONINBO TITLE MATCH 1963
SAKATA(W) vs TAKAGAWA(B,giv. 4½ pts)



Takagawa, the Honinbo title holder for nine years until ousted by Sakata, became the challenger for 1963. In this the first of the 7 Game Series, Takagawa opems with the two star and Sakata begins with his favorite 3-3 opening.

W(6) is unusual. The popular two skip high pincer against the B(5) stone is the most frequently played. W(6) has a safety factor in that it can extend out to either (14) or (13).

B(7) forms the 3 Star opening. Whether to play at (7) or at (43), is always a difficult decision.

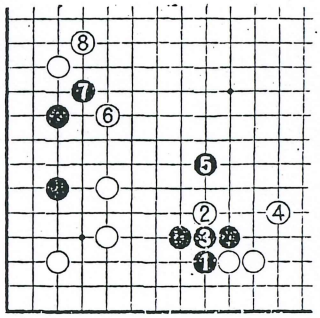
W(8)-(12) is a standard joseki.

B(13) takes the safe extension. The one further extension is more aggressive but leaves an opening for an invasion by W.

W(18) is played in exchange for B(19) only because B (13) is the two skip extension and therefore forms a minor congestion with the two stone (5)(19) wall.

B(21) again has a safe extension on wither side. If B(21) was played one point towards W(22), W would probably have shosen to reply at (31).

B(25) prevents the further enlargement of this W's area. A deeper invasion would have been risky.



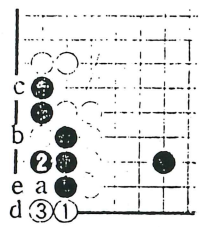
Dia. A

B(29) would be tempting to play as in Dia. A: but this would provoke a series of attack against the 2 B groups. W(30) poses a question. If B had answered by joinning B(21) with (29), W would play to cut off the B(23) stone. Since B(31) was played, the weakness between W(21) and (29) serves to protect W's own weakness between W (20) and (22). Therefore W(32) starts the attack against this B group.

B(39) gains this corner while attacking the W(6) group. B(39) at (43) would be too placid, allowing W to invade the upper right corner and thus leaving B with very little chance of winning.

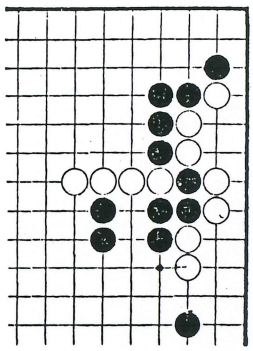
W(54) should have held back at (56). Apparently W missed the B(59) play. W(58) had no choice but to play at (60). W(60) would be poor to play above (58) because B would play above it and would build the outside using the B (55) stone as sacrifice.

ANSWER TO THE PROBLEM IN THE G.L. #33



W(1)(3) is the correct plays to kill this B group. If W(1) is played at a, B at (2), W at (1), B takes at b, W at c, B pitches at (3), W takes at d, and B now pitches at e for a ko fight.

NEW PROBLEM: B to play...



W(64) forces the B(65), W(66) exchange. If B(65) fills at (67) directly, W has a play at the left of (65) to connect.

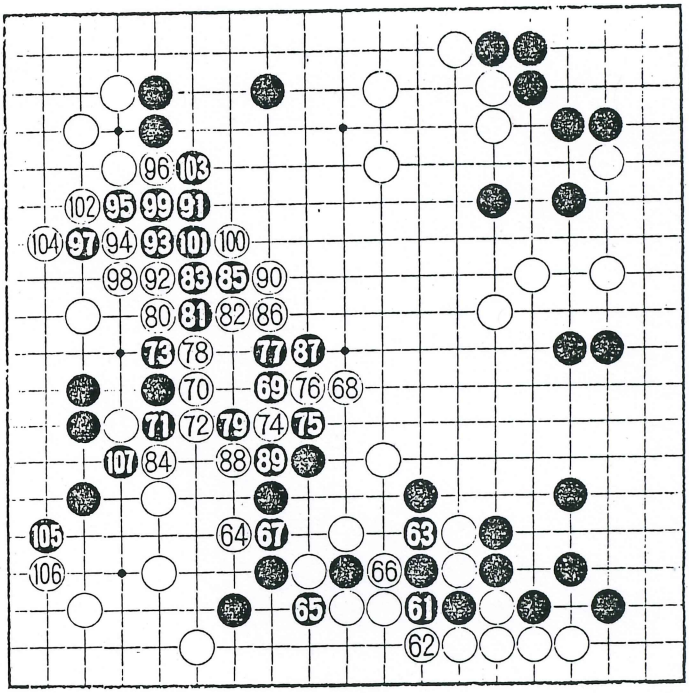
Having suffered a loss with the B (61)(63) plays, W(70) attacks with a grueling pace.

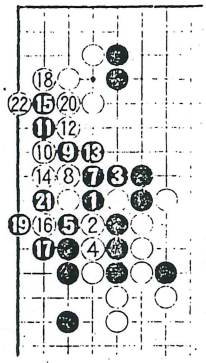
B(73) would have been prudent to play at (76), W at above (68), and B jumps out to (86).

B(79) is necessary. Dia. B: If B(1), W(2) is a valid cut.

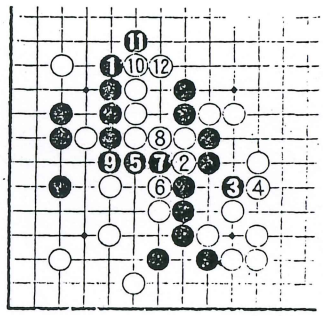
W(84) assures the connection of this string of W stones and at the same time protects against the B's threat as in Dia. C: W(6) captures 3 stones.

W(96) is a powerful tactical manuever and the gain after W(104) is clearly apparent.





Dia. C



Dia. B

OPENING STUDIES: Go Sei Gen(W) vs Kitani(B) continuation

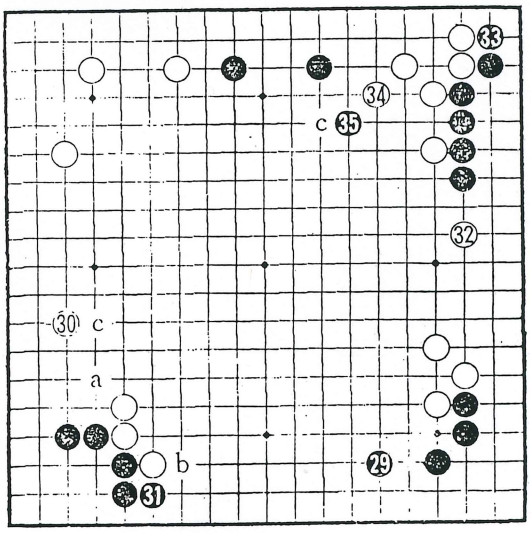
B(29) is one of the remaining important points on the board.

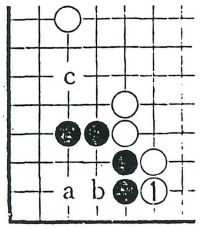
W(30) can also be played at c, but this it not as good in forming territory.

B(31) is a good play although it may seem small and insignificant. Dia. A: W(1) is big. If B again neglects this position, W at a, B at b, and W at c.

W(32) is about the biggest play left on the board. This starts a forcing sequence with B(33) and to W(34).

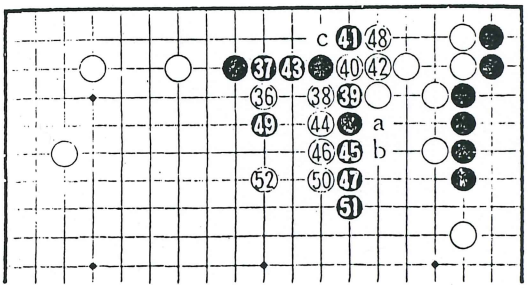
B(35) could have taken the other equally good choices; a, b, or c.





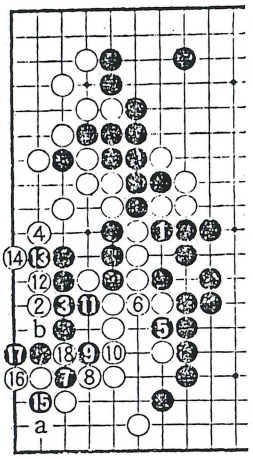
Dia. A...

If W(36) was played at either a or b, B extends out (45) and this is exactly what B wants. Therefore W(36)(38) is an attempt to resolve this situation without letting B have its own way. And thus after W(40), with neither side giving way, the game plunges forward into the mid game with W(52). As an added note, W's capture at c would be bigger than it may seem.



(C) Takao Matsuda 1963

SAKATA(W) vs TAKAGAWA(B) TITLE MATCH-FIRST GAME continued



Dia. D

B(107), marked by a triangle in the diagram below, was the sealed play that ended the first of the two day match game. Dia. D; B(1) was the better play. This analysis was presented by the 7th degree master Hasegawa. B (5)(7)(9) is the excellent sequence that gives B a favorable ko fight. W(16) can not take at (18) because B at (16), W fills and B extends out to a which gives B the second eye (B at b is sente).

Dia. E: If W takes the variation at (2), B gets the sequence (3)-(9) and forms and eye with (11). If W(12) persists in taking away the second eye, B cuts at (17) and wins the semeai.

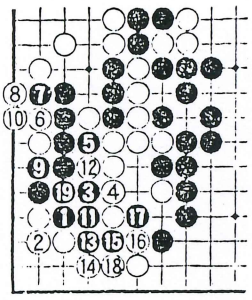
W(8), superb! This play, capturing 3 B stones, clearly puts W ahead.

W(24) had a chance to cut off the W stone as in Dia. F: but after B(25), W(1) is not possible because after W (7), B at a, W at b, and B at c, refutes this line of play.

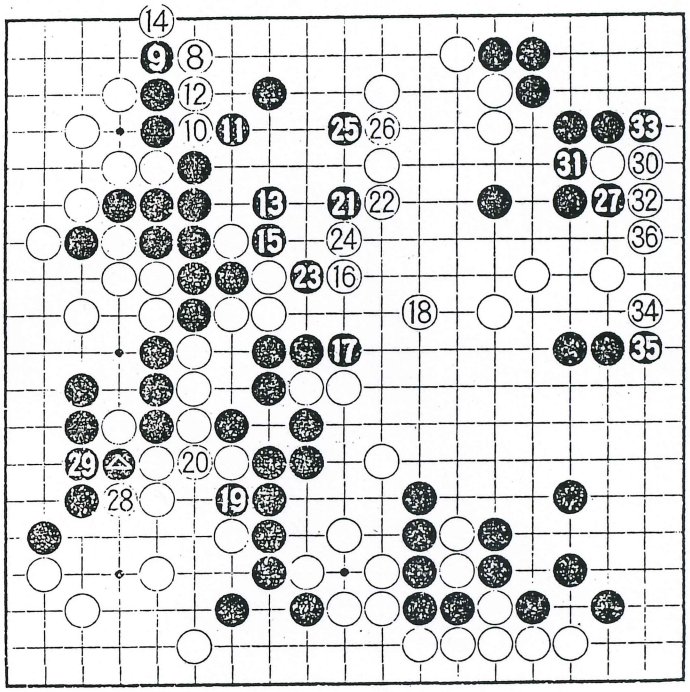
Thus B(27) regains a little but not enough to overtake W.

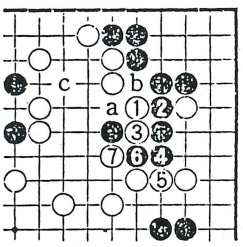
W(50) should have played the sente at the point below B(57). Thus B(57) resulting in winning the ko at (63), begins to give B a faint hope.

B(51) takes ko; right of W(40).



Dia. E





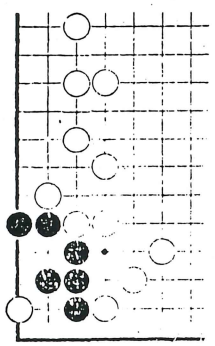
Dia. F

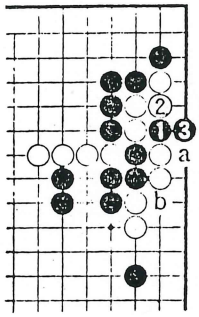
ANSWER TO PROBLEM IN THE GO LETTER NO. 34

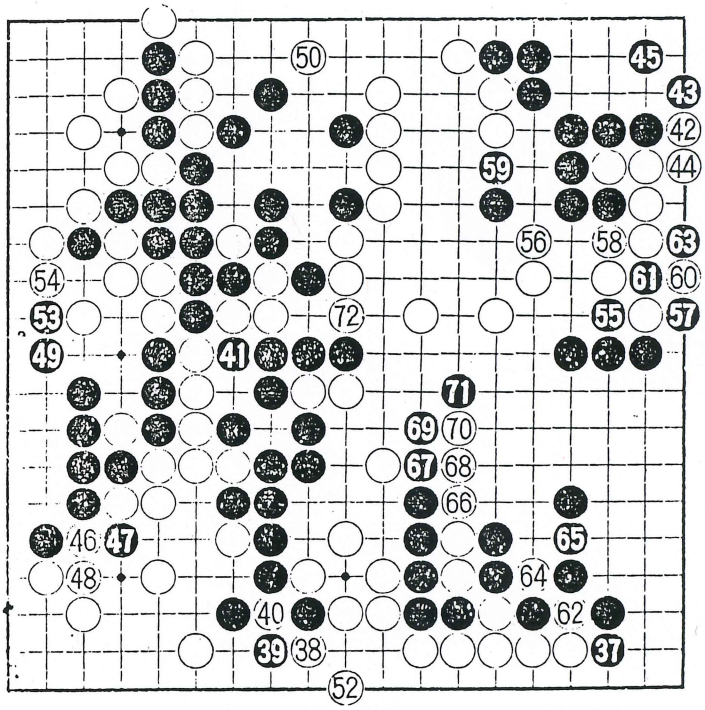
B(1) is correct. If W(2), B(3) makes it impossible for W to play at a because B at b would capture all.

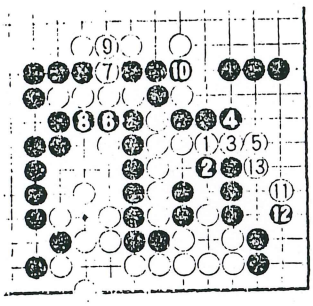
NEW PROBLEM:

W to play and kill..







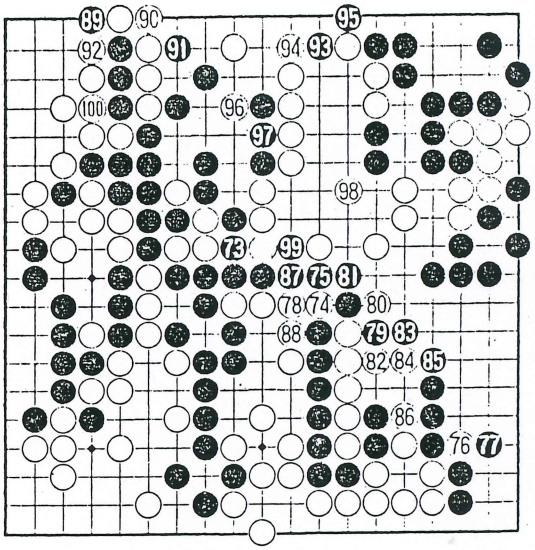


Dia. G

W(76) was played to prevent the sequence in Dia. G: B(85) could take this variation for a semeai fight.

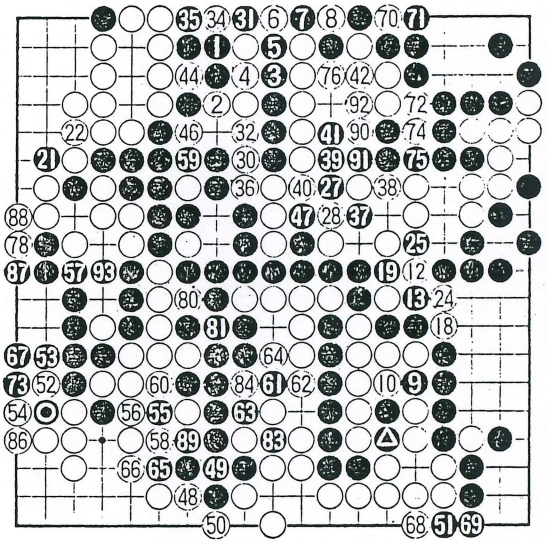
W(96) squeaks out of a dangerous situation. But W (100) was the poor play that led to a ko fight.

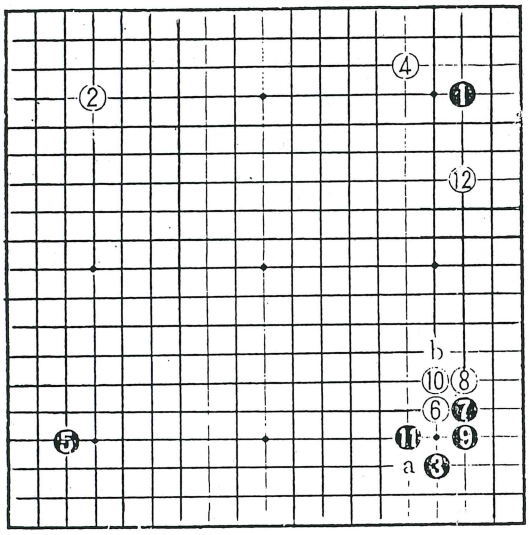
B(7) begins the ko and W finds himself with not enough ko threats to win this fight. W(100) should be at the right of (98).



B(11), W(14) take ko. B(15) pitches (at the B stone marked with the triangle), W(16) captures. B(17), W(20), B(23), W(26), B(29), take ko. B(33) fill. B(43) fill at (14), B (45) fill at (34). B(77) fill. B(79) captures (52) stone. W(82) takes ko. B(85) starts filling the four remaining ½ point ko situations with both sides alternating thereafter.

After W(22), both players were playing on their last minute (a play must be completed within 60 seconds or lose; each subsequent play is again allowed 59 seconds). B(47) clearly decides the game. The score ends with a B win by 22½ points.





OPENING STUDIES: Sugiuchi(W) vs Sakata(B)

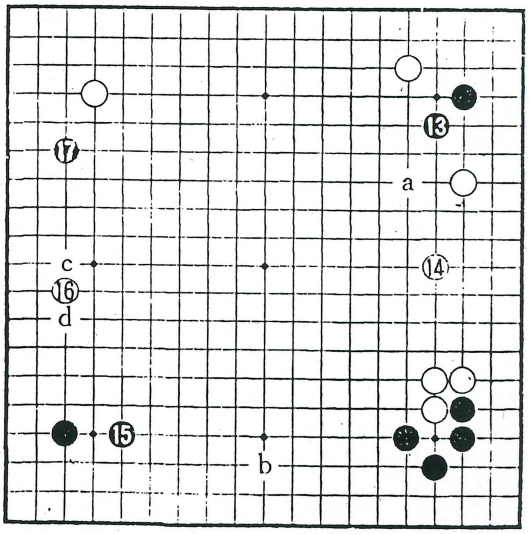
W(10) variation is played instead of at b. Since this increases the pressure of the play at a, B responds with (11). Thus W gets to play at (12).

W(14) at a is too open a position and therefore too vulnerable to invasion. On the other hand, since the pressure of the B group is less than at a, B is able to play elsewhere.

B(15) increases the value of the play at b. B(15) may also be played with the knight's closure.

W(16) at c would invite B's play at d.

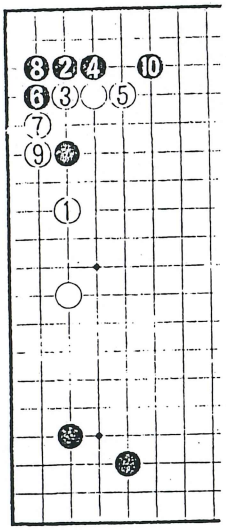
W(17) is a valid continuation. Although it is not imperative to approach this corner from this side, the fact that B(17) has room to extend out two skip is the reason why this play was chosen.



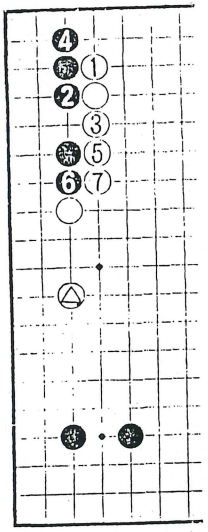
THE GO LETTER VOL.II., NO. 35

© Takao Matsuda 1963

OPENING STUDIES cont'd: Sugiuchi(W) vs Sakata

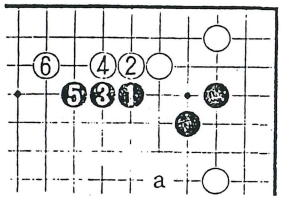


Dia. A



Dia. B

W(18) is correct. The pincer play at a would result in a poor exchange. Dia. A: If W(1), B(2) is a regular joseki but if W continues with (3), the resulting W's position lacks breadth. Dia. B: If W(1), the result still leaves the W (16) stone in a poor placement.



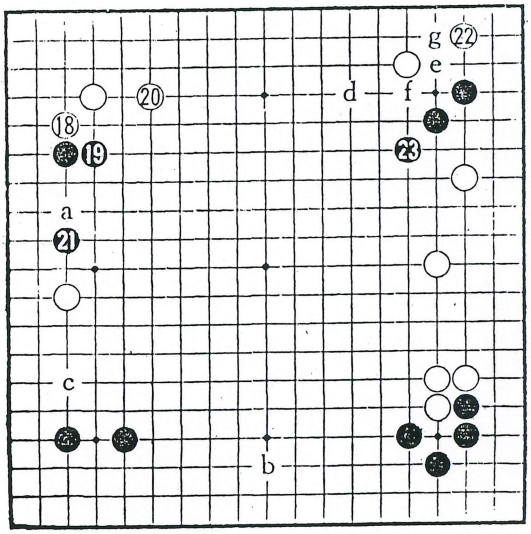
Dia. C

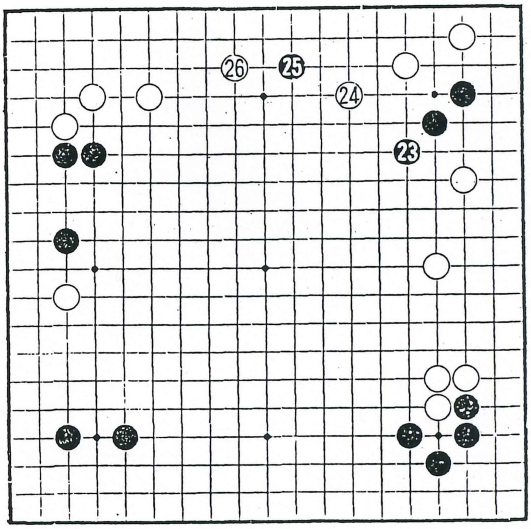
W(22) avoids the ordinary plays like b or c, which are big, in order to create a more complex game. Directly, W(22) takes away the base of this B group. This illustrates the tremendous "x" value of an attackable group. The orthodox joseki is for W(22) at d, B at e, W at f, and B at g. B(23) is correct. Dia. C: B(1) to (5) only creates a wall of doubtfull value and if W gets to play at a, B is still under attack.

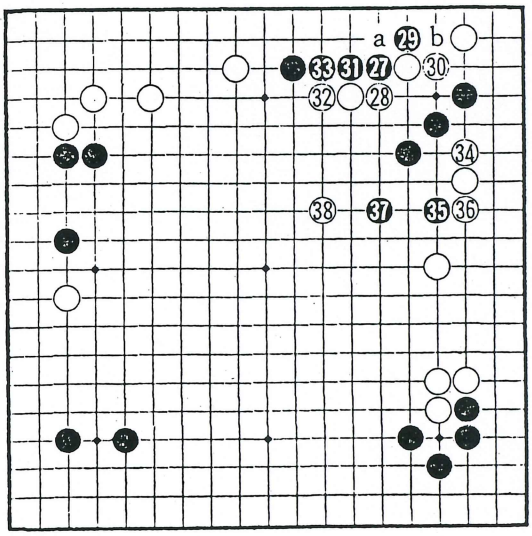
W(24) gets the maximum formation. B(25) is now or never. And W naturally attacks (26).

B(27)(29) is the appropiate technique here. If W(30) at a, B at (30), W at (31), B fills at b, and the corner is big. Thus B gets the maximum result within W's position but B has weaken the 3 B stones considerably.

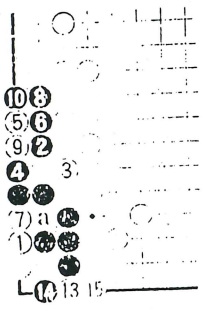
W(34) takes away B's eye structure and begins the attack. The mid game fight begins.



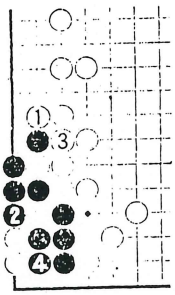




ANSWER TO THE PROBLEM IN G.L. 35:



W(1) through (15) kills this B group. W(11) at (9), B(12) takes. W(5) is the excellent play. If this was simply played at (7), B at (13), W at (5), and B at a, to live.



If W(1)(3), B lives easily with B (2)(4) .....

© Takao Matsuda 1963

OPENING STUDIES: Kitani(W) vs Sakata(B)

B(7) at a is the sound classical method. B(7) is the more aggressive method in vogue.

Although W(8), B(9) is a poor exchange for W, W's aim is to get it back by an attack from the direction of (22).

If B answers W(10) with a, W at b, B at c, and W at d. B(11) starts its own strategy.

W(12)-(21) is a joseki variation. If W(22) at e, B would counter with f.

B(23) is a counter against W(22). W(24) is necessary and B gets (25).

But also W gets (26)(28) and the benefit of the W(22) play is derived here. W(26) could also have taken the frontal attack at (27).

B(29)-(31) settles the remaining corner.

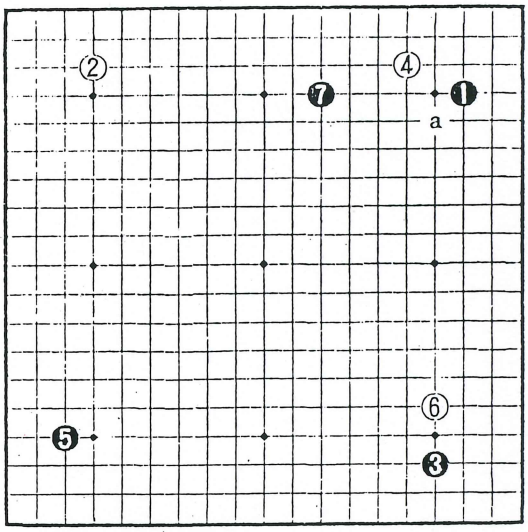
B(33) begins to safeguard its own position while attacking the two W stones.

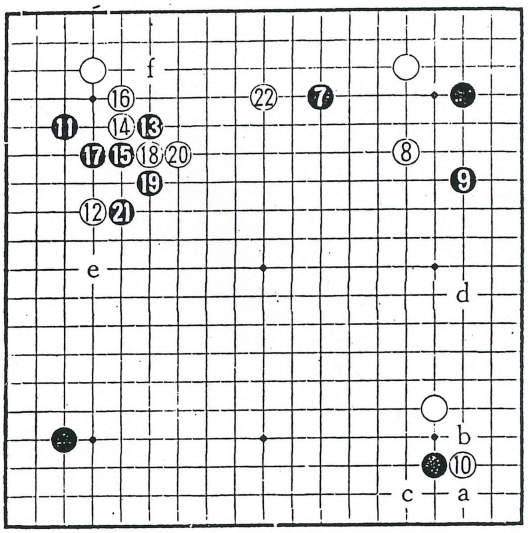
W(34)-(40) makes this W group safe.

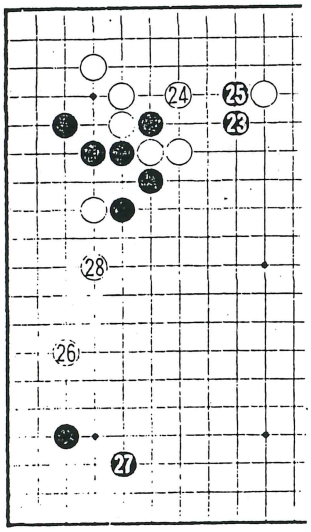
B(41) prevents the action of the single W stone and threatens to slide into W with a. W(42) prevents this.

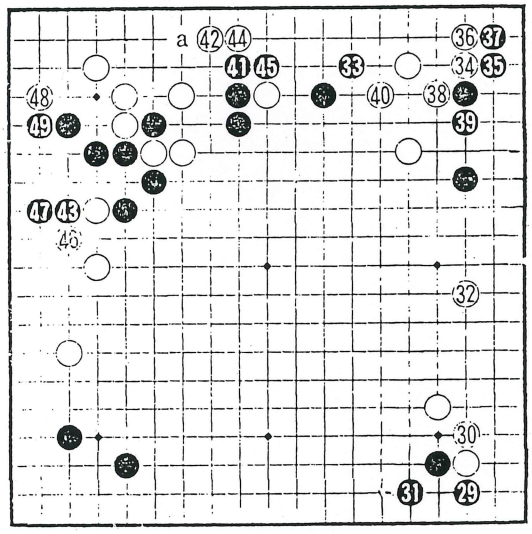
B(43)-(49) seems meek, but the value of making groups safe is incalculably big.

W(50) is a choice where it is very difficult to find a precise point of invasion. B (51) is a natural attack.

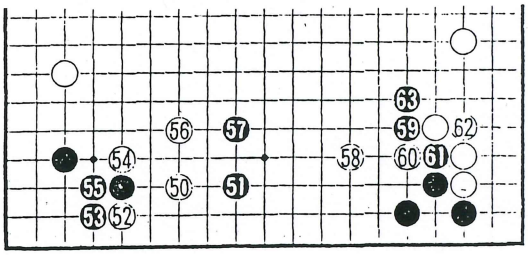


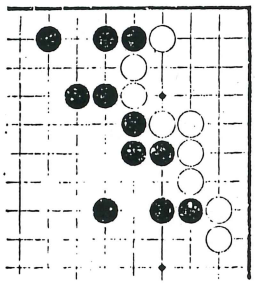






W(52)-(56) is standard technique, getting the most out of the uninvadeable corner. After B(57), W(58) invades this growing B's territory, B(59) isolates this stone and the mid game fighting begins.



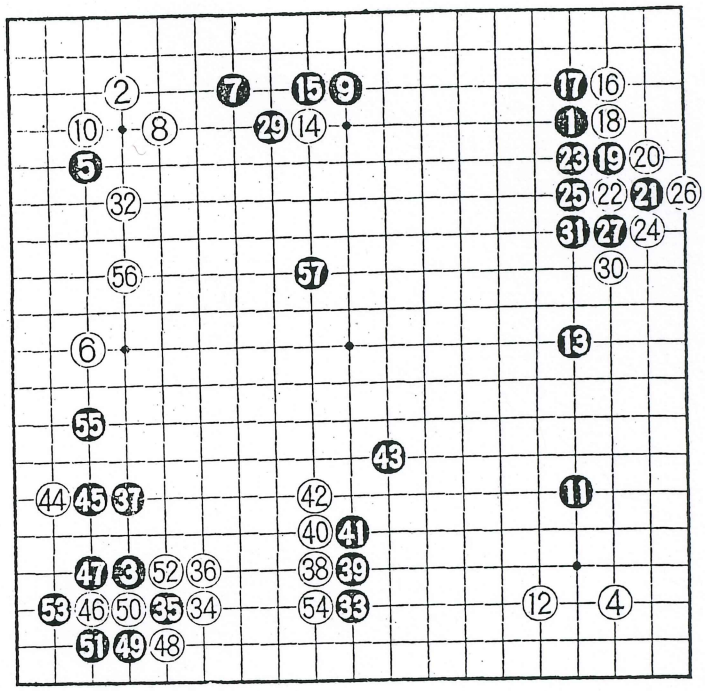


NEW PROBLEM:

B to play and get the maximum end game play...

THE GO LETTER NO. 36
(Vol.II)

HONINBO TITLE MATCH 1963 * 5th GAME
SAKATA(W) vs TAKAGAWA(B) giv. 4½ pts.



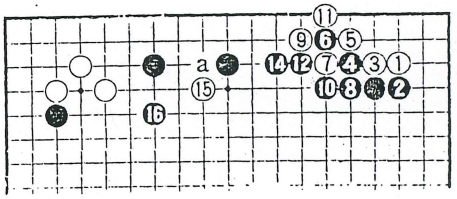
After winning two games a piece, this the 5th game of the 7 game series, takes on a crucial importance. The psychological advantage of winning this game is clear. Takagawa opens with the Cross Star Opening. Sakata gets his favorite 3-3 corner opening with W(4).

W(6) reveals W's strategy to take a leisurely pace in order to make a contest over the whole game rather than an immediate clash with a decisive outcome in the opening game.

W(12), a tight compact defense in preparation for a maximum counter offensive later on, is more typical of Kitani's style of play.

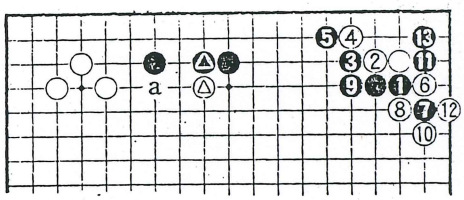
W(14) is the kind of play that would give the average player the most difficulty in understanding.

Dia. A: If after W(1) invades the corner, B(2)-(14) sequence is taken(W(13) fills), then W(15) would not be answered with a, but with B(16).



Dia. A

B(17) at (18) was rejected by Takagawa because Dia. B: this exchange leaves W with an excellent follow up play at a and makes the original exchange, W(14)-B(15), into a good exchange. A comparison study on the thinking of the two masters on this one point is very interesting.



Dia. B

W(28) fills at (21).

B(29) is played to make the W(14) a bad play.

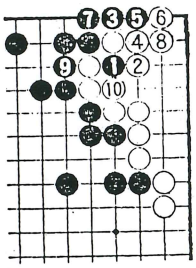
W(32) becomes necessary to prevent the B(5) from manuevering out now that B(29) is there to give additional support.

If W(44) was played directly at (46), there was a good chance of B playing at (48).

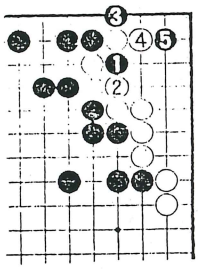
B(47) is correct and after B(53), this group is assured of two eyes. If B(47) was played at (48), W at (47) would be good for W.

B(55) was questionable and should not have been played because without this exchange B had the choice later on of invading into this W's territory.

ANSWER TO THE PROBLEM IN THE G. L. NO. 36, VOL. II



Dia. 1



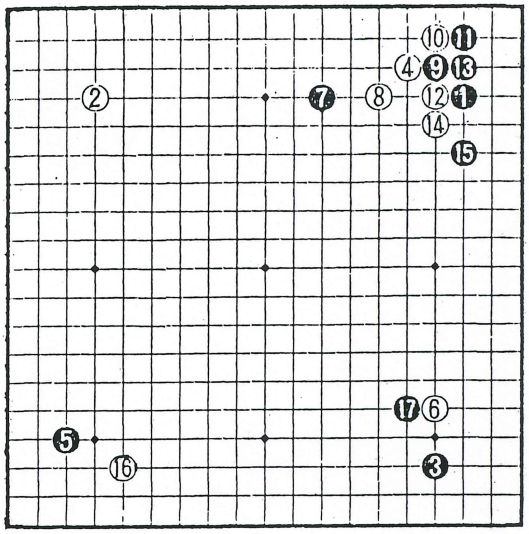
Dia. 2

Dia. 1: B(1) is the important first play. This allows the sequence through B(9) with sente.

Dia. 2: If W(2), B gets into the corner with the B(3)(5) technique.

© Takao Matsuda 1963

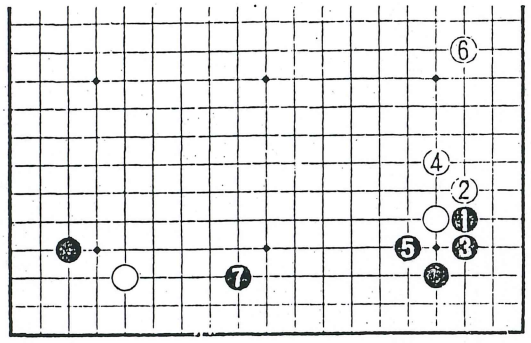
OPENING STUDIES: Takagawa(W) vs Sugiuchi(B)



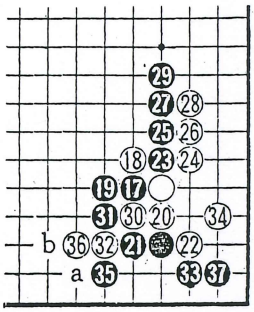
W(8) is a sound variation against the B(7) high pincer.

B(9)-(15) emphasizes actual territory rather than outside "influence".

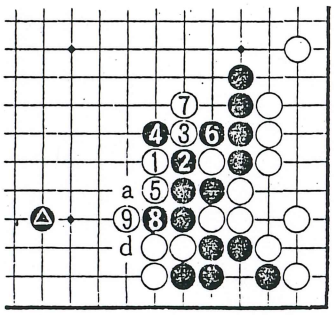
B(17) is a valid variation. Dia. A: B(1) may also be valid if B gets the exchange through W(6) and is able to pincer and extend at (7). But W(2) would probably take the "avalanche" variation causing B to have low positions on both the upper and the lower right sides.



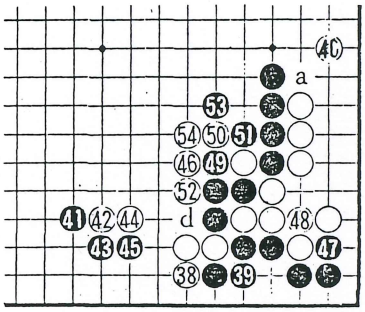
Dia. A



B(19) initiates this extended sequence which leaves very little chance for variations. W(22) at (25) is poor after B at (24), W fills at (23) and B at (22). B(37) may also take the variation getting the B at a, W at b exchange first. But recently, since this added W stone normally aids W in the center fight, this exchange is not made.



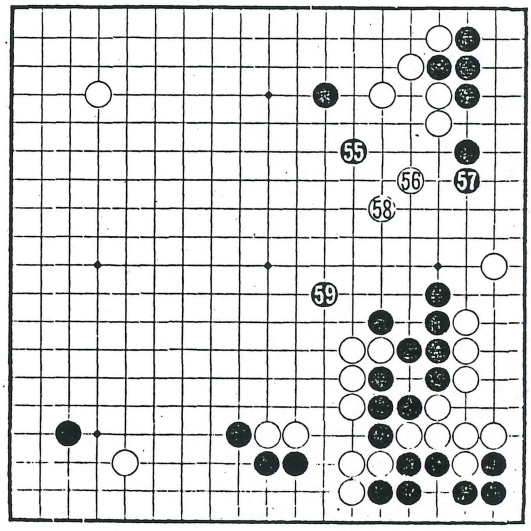
Dia. B

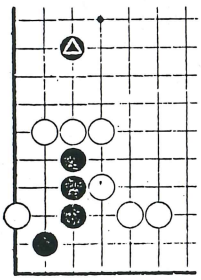


W(40) is a big play but W could have played at (42). In fact, considering the difficulty caused by B(41), this may have been preferred. W(42)(44) strengthens B but this is necessary precaution before being able to play at (46). B(49)-(53) is correct here since the threat to play at d no longer exists and B had already gained with B(43)(45).

Dia. B: W(1) is the normal follow up but with the B (41) pincer, it will not work. B(10) fills. W's structure is untenable with weakness at a, d, and the B(4) cut.

B controls the game with the (55) attack. B(57)-(59) clearly outlines B's strategy to simultaneaously attack the upper and lower W groups. The critical mid game fighting begins.





NEW PROBLEM:

B to play and live...

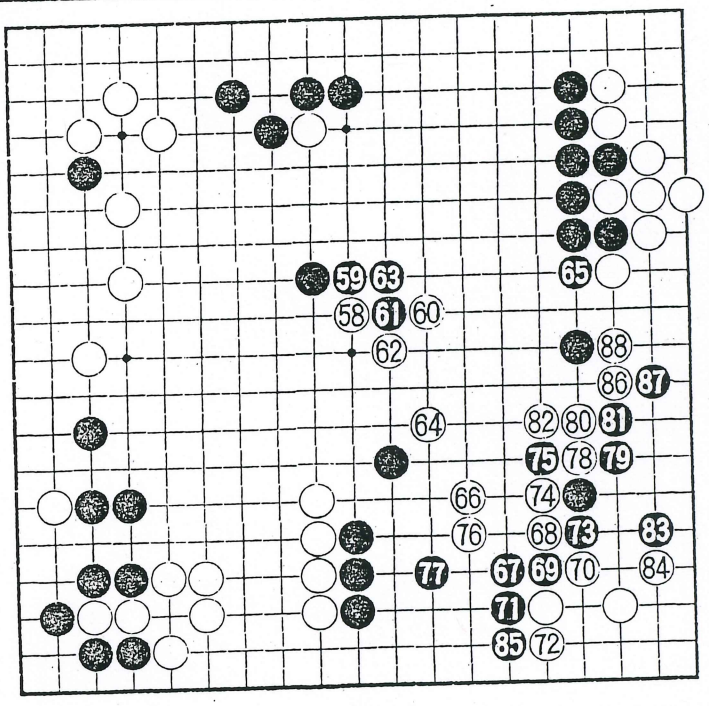
SAKATA(W) vs TAKAGAWA(B) continued:

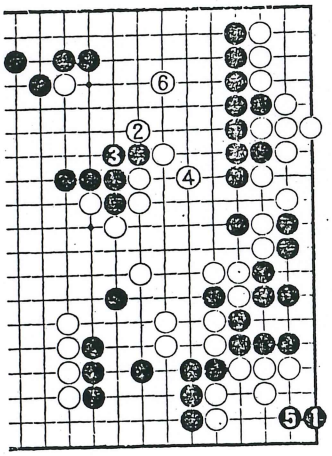
B(65) could also have chosen to play at (66).

B(67) has no other choice but to fight the W(66) attack.

W(68) severs this B group. But in the resultant battle fails to accomplish any gain even allowing B(85). There were any number of alternate lines which W should have taken at each successive play before B(85); like W(68) at (71), or W(74) at the left of (68), forcing B at (77) and W at (85).

B(89) was the sealed play that adjourned the first day. Sakata confessed later that on adjournment he felt that he was ahead but was awakened suddenly at two in the morning that night with the realization that W(68)-(88) gained almost nothing, while with B(85), B was in the lead. Unable to sleep thereafter, he spent the rest of the early morning hours trying to find a way out.

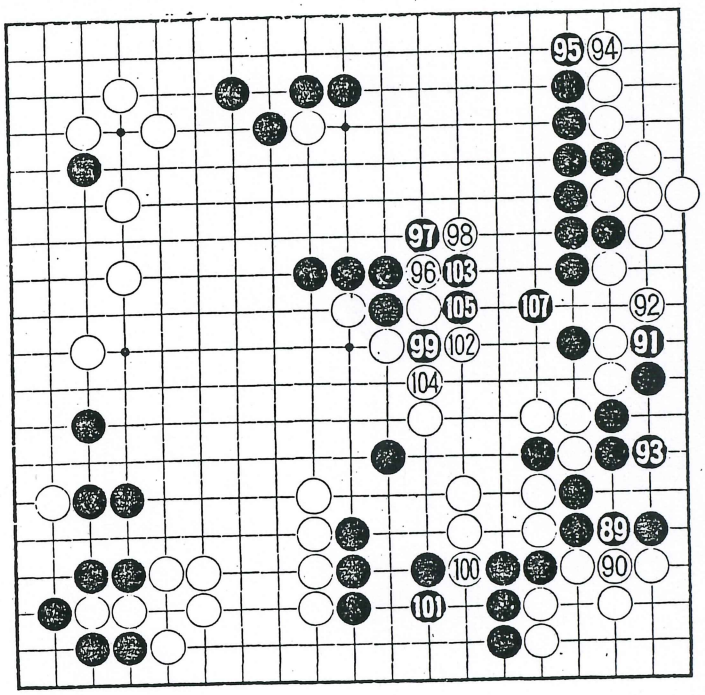


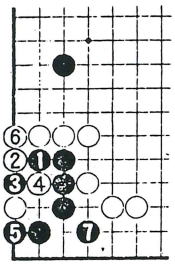


Dia. C

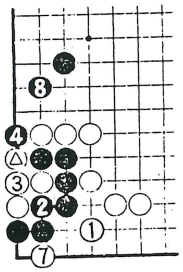
W(96)(98) begins the desperate bid for recovery. These plays are related to the ko manuever that follows. In order to avoid this, B could have followed Dia. C: B(1)(5) captures the corner and while this is good for B, W(2)-(6) allows one last chance for a win.

W(106) fills at(99).





Dia. 1



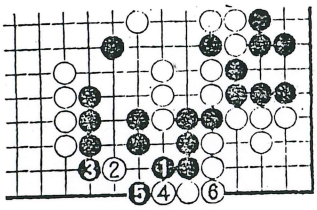
Dia. 2

ANSWER TO THE PROBLEM IN G.L. NO. 1

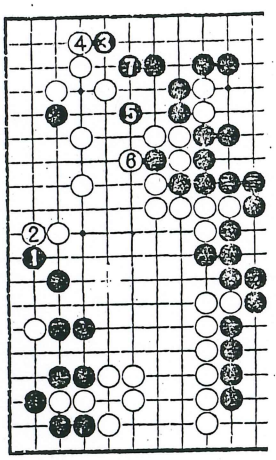
Dia. 1: B(1)(3) are the good plays that make this B group to live after B(7).

Dia. 2: If W(1) is played instead of W(6) in Dia. 1, the sequence through B(8), W(5) at (3), B(6) fills above it, allows B to escape out.

© Takao Matsuda 1963



Dia. D



Dia. E

W(8) begins the ko fight.

If B(9) slacks as in Dia. D: B loses its two eyes.

B(15) takes ko.
W(18) takes back ko.

W(22) fills ko.

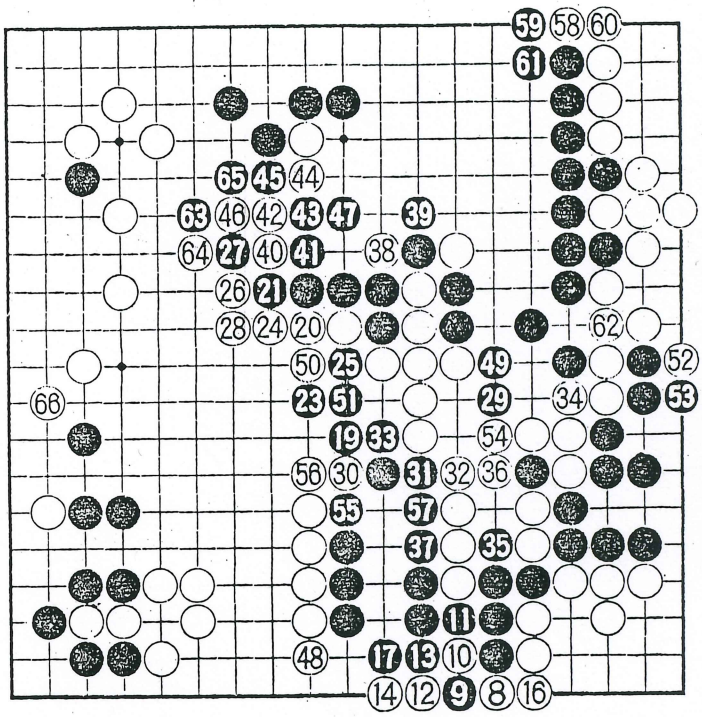
W(30) is a powerful play but eventually W is forced to fill at (62) to avoid a ko.

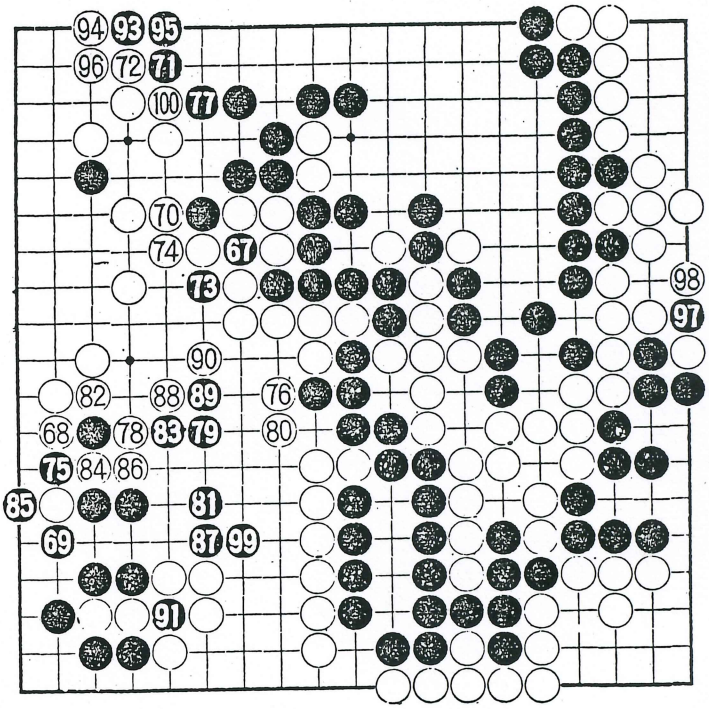
B(63) was the losing play. B(63) should have followed Dia. E: and B should win by a margin of about 1½ points.

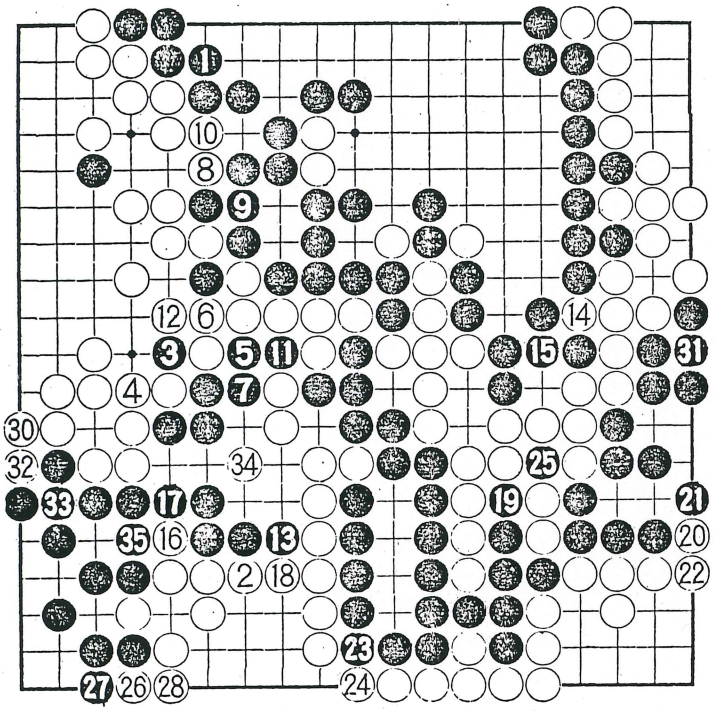
B(66) finally turns the table against B.

B(92) takes back.

B(29) fills. W wins by ½ point. Sakata also won the 6th game and won the Championship by 4-2.

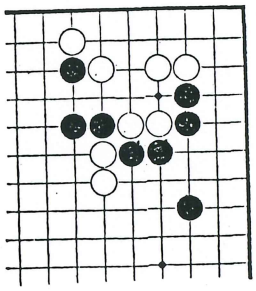






PROBLEM
ON TESUJI:

B to play.....

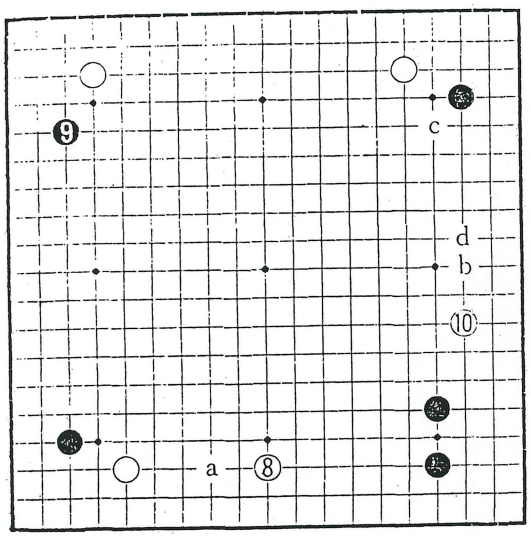


OPENING STUDIES: Shuho(W) vs Mizutani(B)

W(6), approaching this corner, is an opening variation. B(7) is the orthodox response.

W(8) avoids B's pincer-extension around a. W (8), closing the upper corner at (9), makes the patterning too symetrical and thus clarifies B's advantage of the initiative.

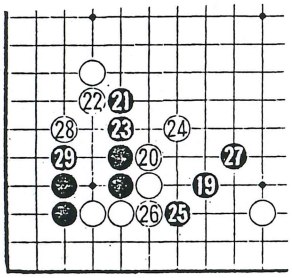
B(9) is therefore of assentable importance.



W(10) is delicately balanced. If B responds with b, W at c causes a standard congestion. Therefore W is promised the extension to d and thus W(10) is better placed than at b.

B(11) prevents W at a and threatens to invade W's territory at the same time.

W(12) aims at getting W(18) by drawing B(13), and forming a temporary defense with W(14)(16). Dia. A: B (1)(3) is too local a gain.

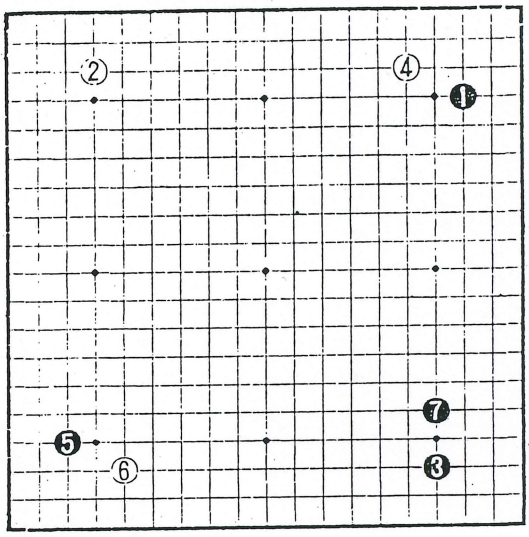


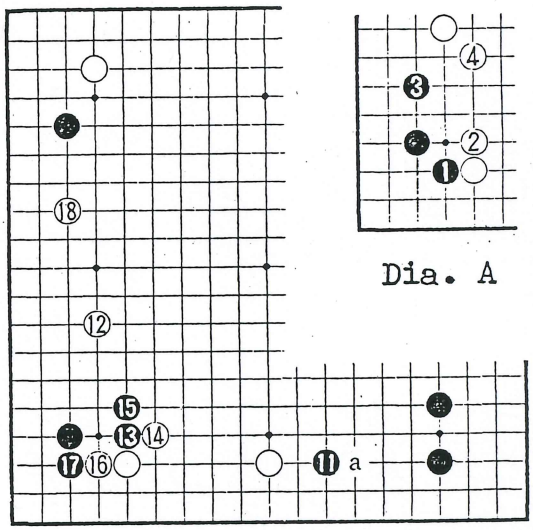
B(19) is the key point of attack in this formation.

W(34) threaten B's eye structure.

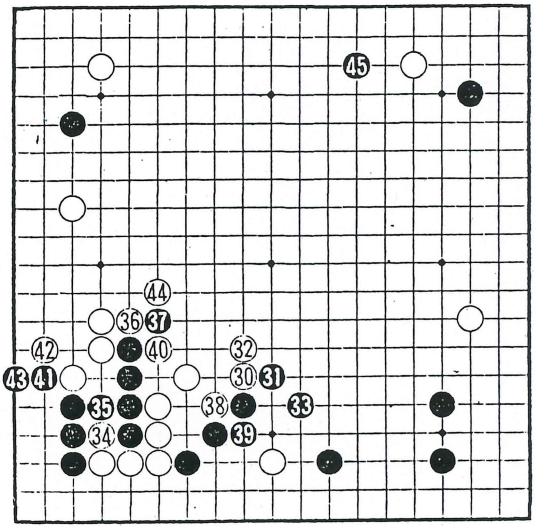
B(37) is a good play to get in before making safe with B(41)(43). If B(37) was played after B(43), W would play from (44) instead of cutting at (40).

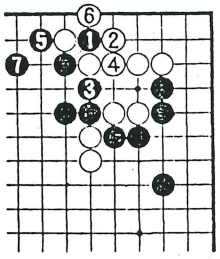
Thus after W(44), B gets the pincer at (45).



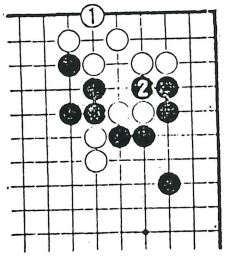


Dia. A





Dia. 1



Dia. 2

ANSWER TO #2:

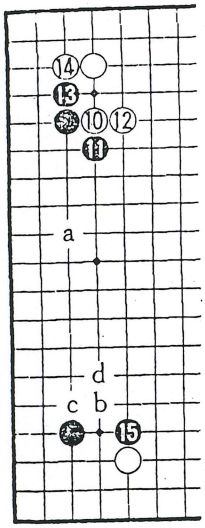
Dia. 1: B(1) is the correct technique. W(4) at (6) would lose 2 stones.

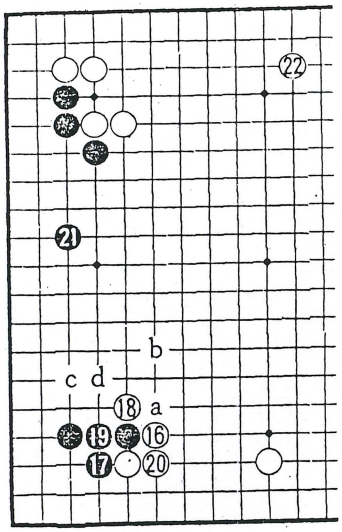
Dia. 2:...thus.

© Takao Matsuda 1963

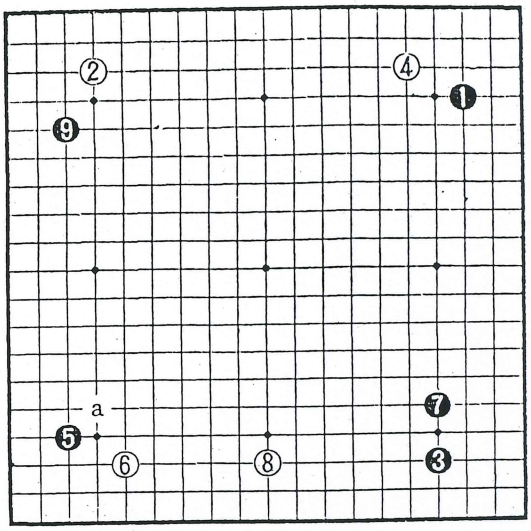
OPENING STUDIES: Shimamura(W) vs Kitani(B)

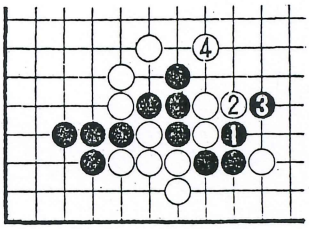
B(9) may consider playing at a instead.
W(10) is unusual. W's aim is ... if after W (14), B extends out to a, W at b, B at c, and W at d to force the upper and lower B groups into a low position on the left side.
B(15) avoids this.





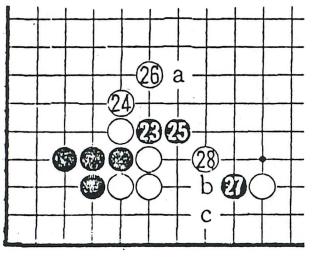
B(17) is a technique that lay emphasis on territory.
After W(20), B gets (21).
While W(22) is a good play, a play at b or c is equally good. This would discourage a cut at a. But W at a would be ponderous and gives B the chance to form a beautiful structure with d.

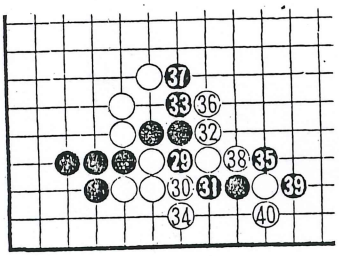




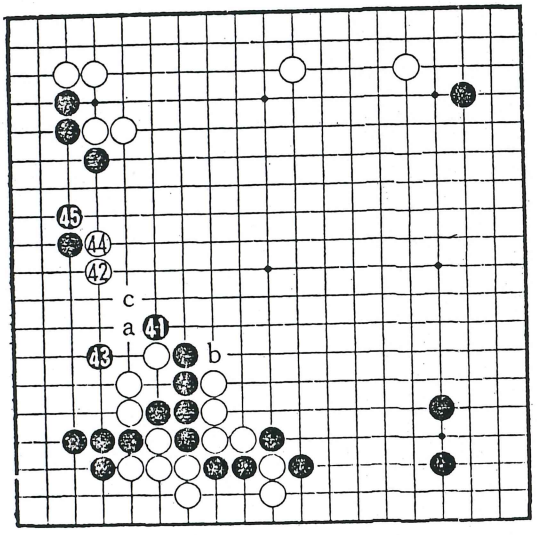
Dia. A

B(23) is irresistable.
W(26) at (28) leads into a difficult fight for W after B at a.
B(27) is the correct technique to split this W formation. B(27) at b allows W to connect with a play at c.





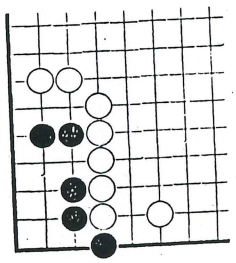
After B(29)(31), the exchanges are carried through W(40) by sheer logical momentum. If W(32) is played at (38), B wins with a play at (34). Dia. B: This diagram shows why B(35) could not play at (38).



B(41) gains back here the loss incurred in the preceding skirmish.
W(42), correctly, gives up the 3 W stones. If W(42) at a, B at c (since B at b can be played at any time and is forcing), and W makes no gain even if this W group lives. W(44) after B(43) is about the maximum plays for W.

NEW PROBLEM:

W to play and kill.....



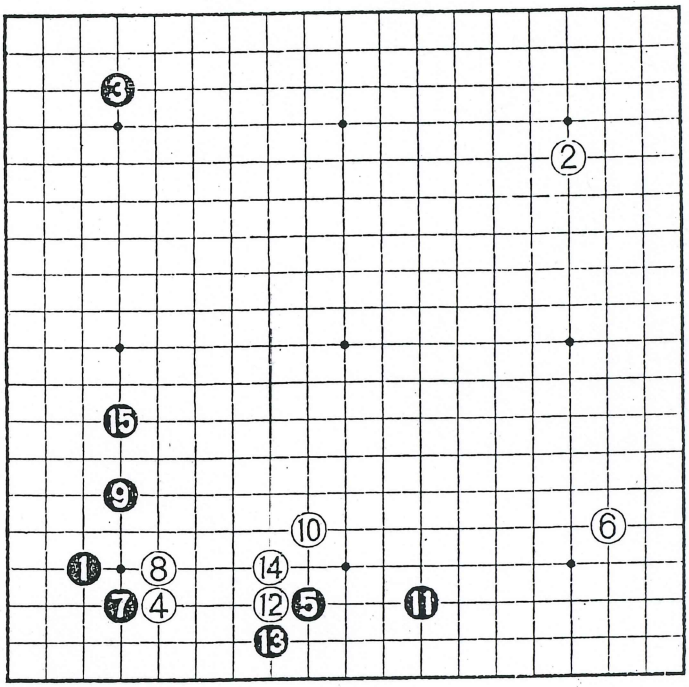
OSHIRO GO 1792: Senchi(W) vs Retsugen

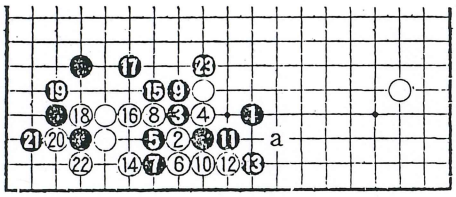
The 7th Yasui known as the "Great" Senchi, is considered by many as the most colorful and sparkling of the old masters. The term is also used to differentiate him from the 8th Yasui who bears the same name of Senchi.

The 10th Honinbo Retsugen has a record of 46 Oshiro Go match games and therefore is one of the top players of his times. But it seems he was not quite able to cope with Senchi.

W(2)(6) already hints at the unusual which characterizes this stylist who many consider to be the forerunner of the Modern School of Go.

B(11)-(15) is a standard joseki variation. Other more aggressive variations are given in Dia. A and B.

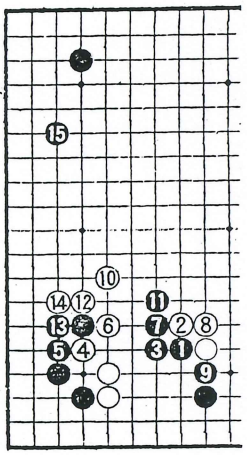




Dia. A

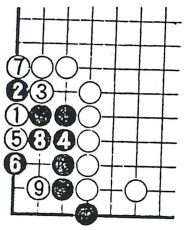
Dia. A: The B (1), knight's response, makes it possible to counter W(2) with B(3). B gets a good exchange because B(23) captures the 2 W stones. If B(1) were at a, W gets a forcing play at (1) after W(12), B (13) exchange and thereby avoids capture after B(23).

Dia. B: This exchange is also valid because B gets to play at (15) to close the upper left corner.

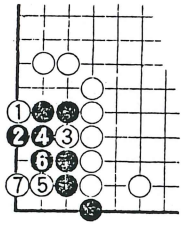


Dia. B

ANSWER TO THE PROBLEM IN G.L. NO. 3:



Dia. 1

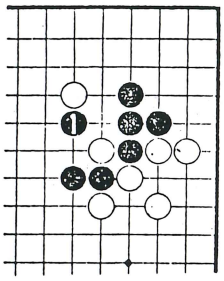


Dia. 2

Dia. 1: W(1) is the correct tesuji and one that can easily be missed. After W(9), this B group has only one eye.

Dia. 2: If B(2), W(3)-(7) is the correct sequence to kill this group.

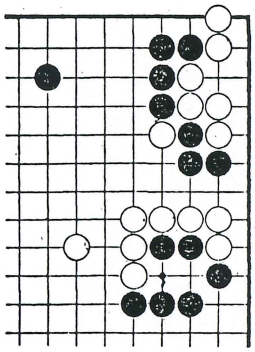
NEW PROBLEM ON TESUJI:



Dia. 1

Dia. 1: B(1) is an illustration of an elementary capturing technique.

Lets see you solve this problem on the right. B to play .....



(C) Takao Matsuda 1963

In a situation of this kind, W(16) would be played at a. If B at b, W extends out to c. If B at (17), W at d.

W(18) is representative of the unexpected plays of Senchi.

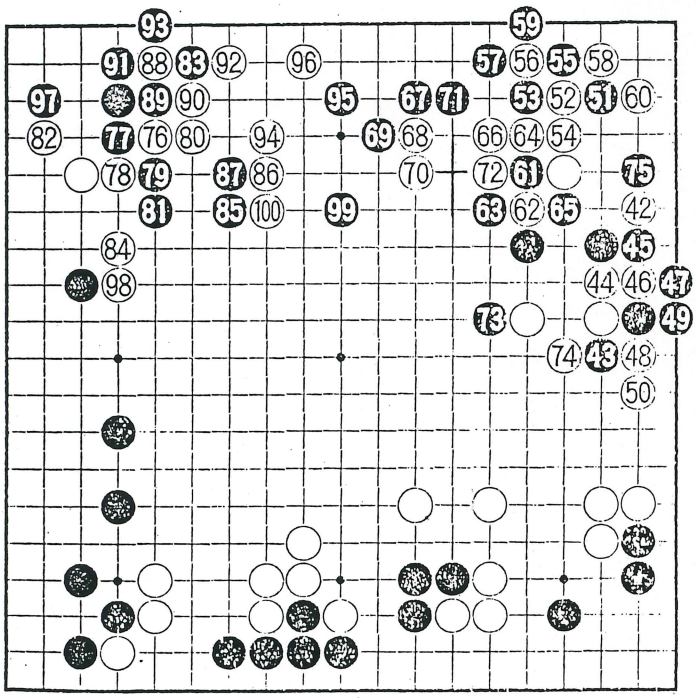
B(23) is the type of plays that looks mousy but in reality of vital importance because it decides whether a group gets the attacking position or is forced into the defending position.

B(25) is advanced tactics. Since W (24) forms a big corner closure, B(25) is played to see whether W would play at (26) or at (27) before it becomes clearly impossible to invade this corner. If W had defended the corner at (27), B would have left this situation. Since W(26) was played, B continues with (27)(29) because this is the maximum invasion of this corner. However, whether this group is safe or not is not clear. If W continues at e, this B group lacks two eyes. But since W's surrounding structure has weaknesses, there does not seem to be an outright kill at this moment.

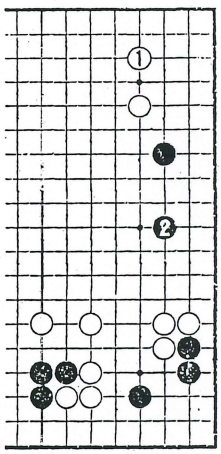
B(35) and W(38) illustrates a situation where the principle of the corner, side, center, does not hold true. Dia. C: If W(1) takes the corner, B(2) nullifies W's wall of stones.

B(41) was played to settle this group.

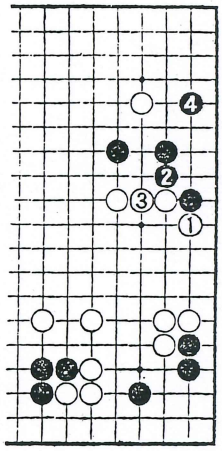
W(42) counters to prevent the sequence in Dia. D.



B(43), W(44) each continue to prevent the other from having its own way.



Dia. C



Dia. D

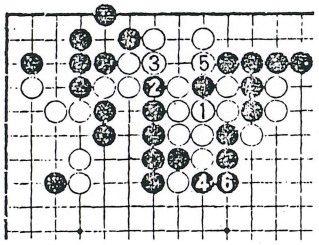
After B(59), W(60), a partial truce seem to have been reached. But B(61) again opens up the skirmish. B(61) at (72) would have been more reasonable.

W(76) gets the initiative here.

B(77)(79) takes the most aggressive line and a frighteningly difficult fight begins.

W(86) through (100) is precisely and beautifully played.

SENCHI(W) vs RETSUGEN(B) conclusion:

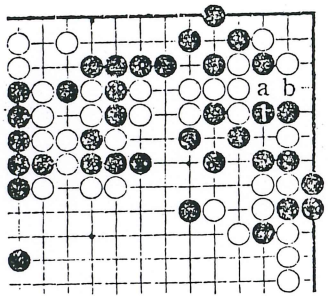


Dia. E

B(13) was probably played anticipating the sequence in Dia. E: If W(1) is answered, B(4) is sente and B gets a beautiful outside structure.

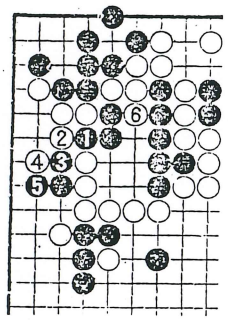
W(14) adroitly avoids this closure and gets the big play on the left with (16).

W(22) then slacking at (24) and thereby getting W(28) is like a magician doing a slight of hand.



Dia. F

B(29) creates a forcing play at a, which B aims to use in isolating the W group on the left and also to save the upper left group by pulling out at b. But the best play for B at this time was to clearly kill the upper right W group as in Dia. F: if W at a, B at b.



Dia. G

W(36) is the wonderful play which prevents the outright kill of this W group.

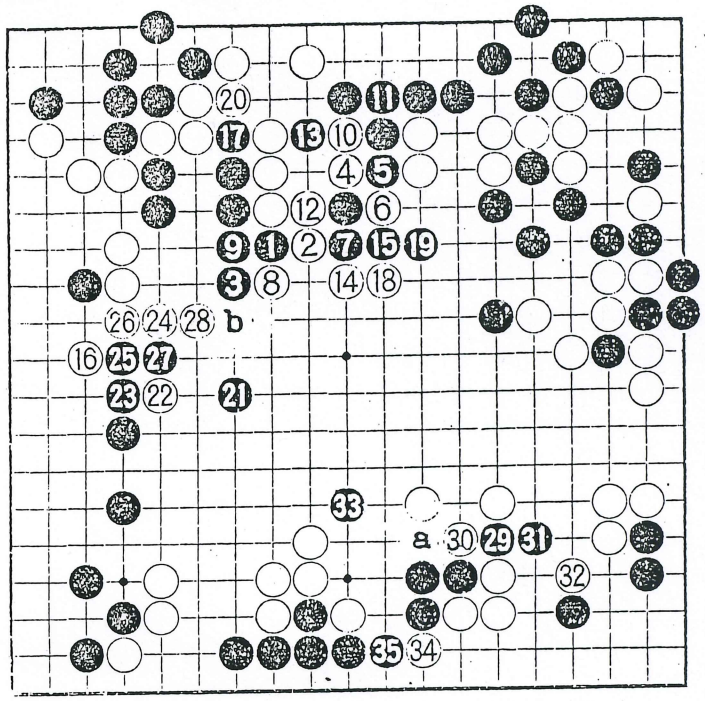
B(47) was an error. Dia. G: B(1)-(5) is one play behind.

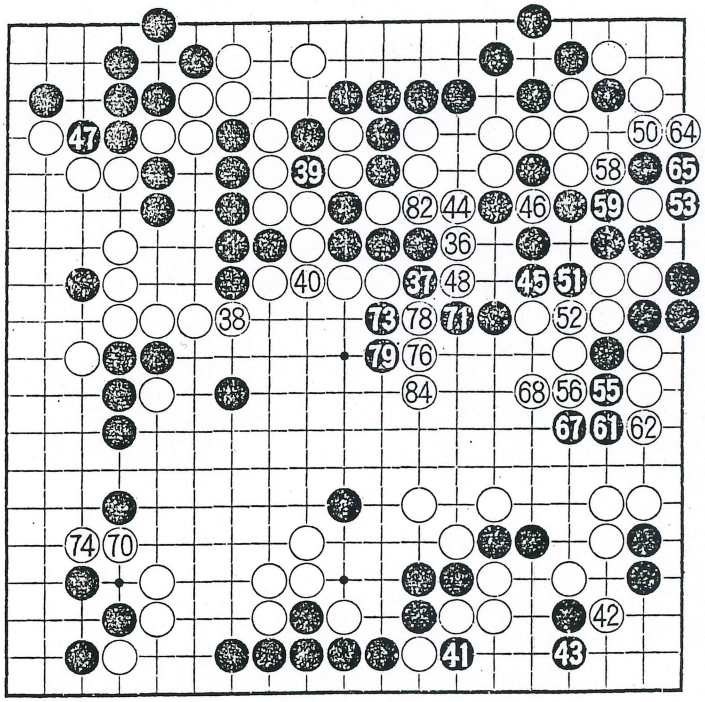
W(48), putting W in a position of attacking while fighting the ko, clearly gives W the advantage and the game.

B(49), W(54), B(57), W(60), B(63), W(66), B(69), W(72), B(75), take ko.

B(77) fills ko.

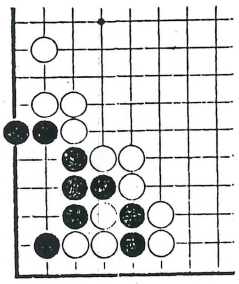
W(80) pitches to the right of (39), B(81) captures it. B(83) fills. B concedes after W(84).





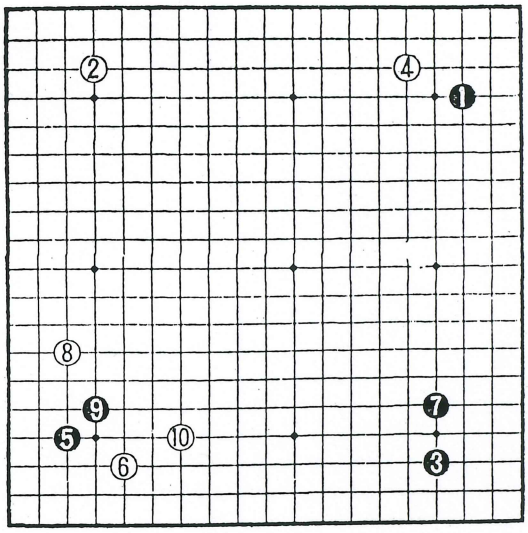
NEW PROBLEM:

W to play and ko fight .....



© Takao Matsuda 1963

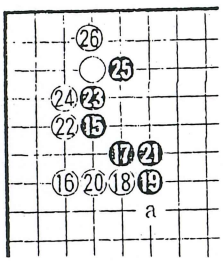
OPENING STUDIES: Maeda(W) vs S.Hashimoto(B)



W(8) is a variation. It prods B(9) and gets W(10). Aside from this extra manuever W still aims at counteracting the B(3)(7) force.

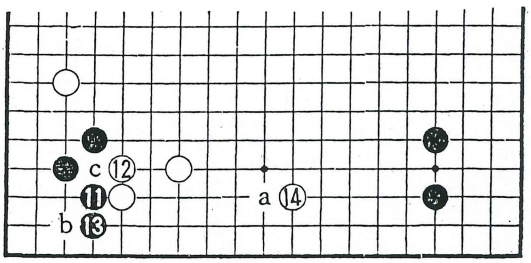
B(11)(13) is a standard manuever to establish the safety of this corner before attacking. W gets the (14) extension. B(11) at a is not valid because W plays at b and attacks this B group by taking away its base. B(13) at a also runs into trouble if W continues with c.

If we compare this W formation through (14) with a simple extension at a with W(9), it would be difficult to say which is better.

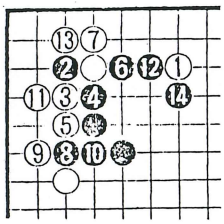


B(15), approaching this one remaining corner, is correct.

B(17) is the form response to the W(16) pincer and prevents a play at (22). W(18)(20) prepares for a play at (22).

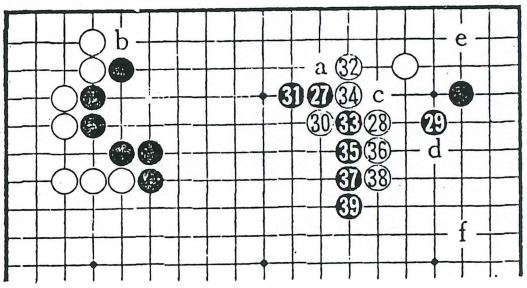


B(21) is good here. The joseki play is to extend out at a and if W later cuts at (21), to give up the B(17)-(25) stones. B(21) is valid because W's turn at a is not of great importance in this game.



Dia. A

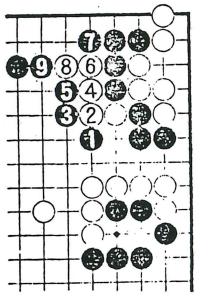
Dia. A: This joseki variation which W could have taken at (18) is recommended because of the dull formation on the left with the W (9) of the lower left corner.



The choice of the high pincer B(27) is correct here because of the open side at b. If B had a stone at b, B would pincer at a and play to create territory.

W(28) goes out of the usual book line. The standard variation is at c, B at d, W at e, and B at f.

W(32) at (34) is also a valid form. B(33) initiates the momentum into the mid game battle.

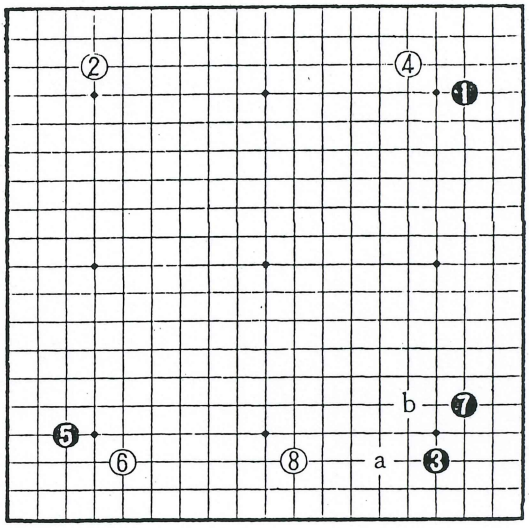


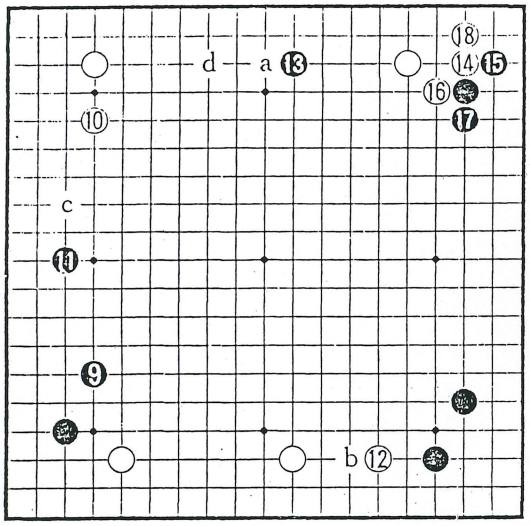
ANSWER TO THE PROBLEM IN THE GO LETTER NO. 4

OPENING STUDIES: Shuho(W) vs Shuyei(B)

This is an example of the B(7) closure.

W(8) extension was chosen because W's continuation at a and next at b are excellent follow ups. These sequence would not be available if B(7) were the high one-skip closure.





The opening positioning continues B(9)(11) in a placid manner.

W(12) at a, B at b, W at c are also correct. But the board gets too clearly defined and this would be a detriment to W who is behind.

W(14)(16) is a standard manuever.

B(17) could also take the variation at (18) in order to get the play at d.

If W(20) at a, B gets the play at b.

B(23) makes this group safe and forces the W(24) response.

B(25) is a calm, positional play. B(25) at (26), forcing W at c, B at d, W at e, sequence, may also be considered.

W(26) therefore protects and B gets to play the last big play in the opening at (27).

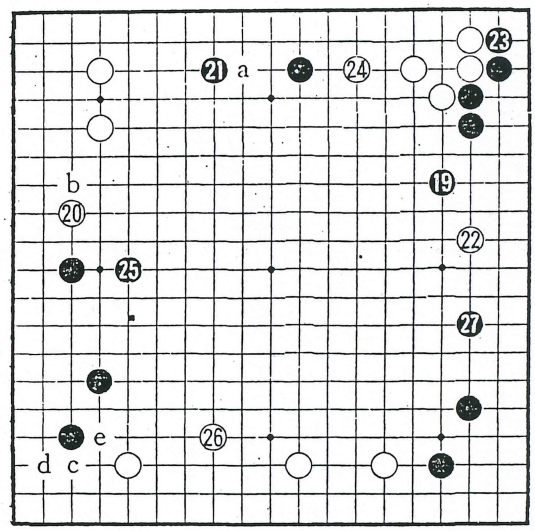
After a peaceful opening, the battle begins with the invasion at B(29).

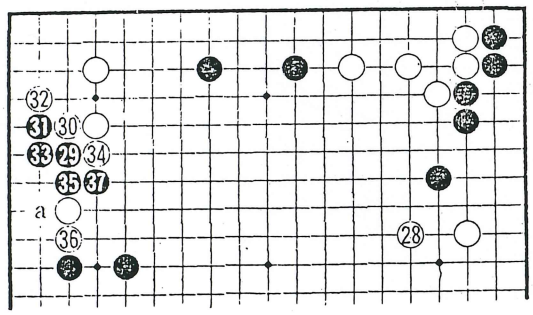
B(35) anticipated W at (37) and B would play at a. If B(35) at a, the chances are W would play elsewhere. W(36) prevents B from having its own way.

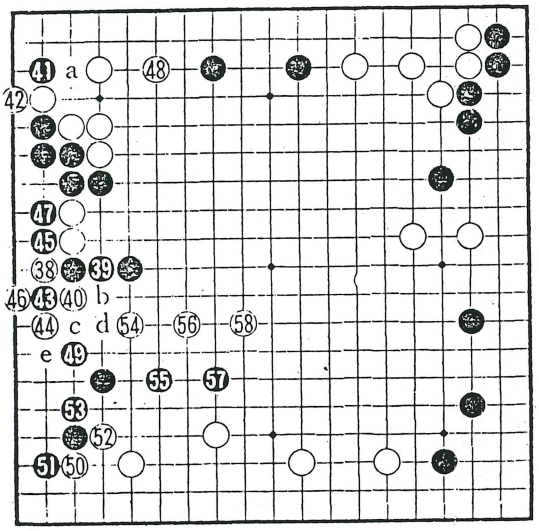
B(43) is correct. B makes safe with (47) and W gains the invasion into this B territory.

W(48) protects against B's play at a.

After B(49), this W group seems to be in danger but W can calmly play W(54) because if B at b, W at c, B at d, W at e and makes two eyes.



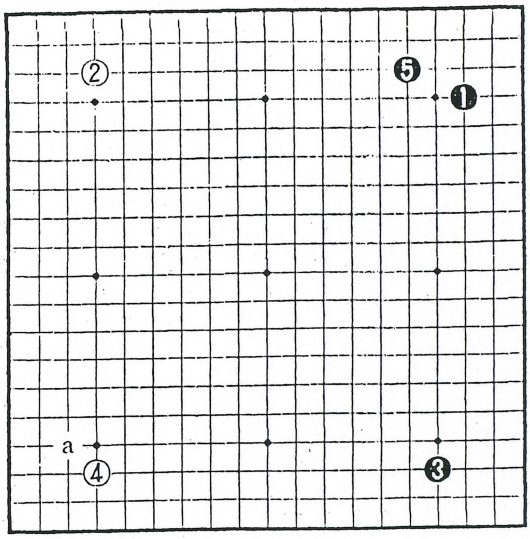




© Takao Matsuda 1963

OPENING STUDIES: PARALLEL OPENINGS

Sugiuchi(W) vs Kitani(B) giving 4½ points

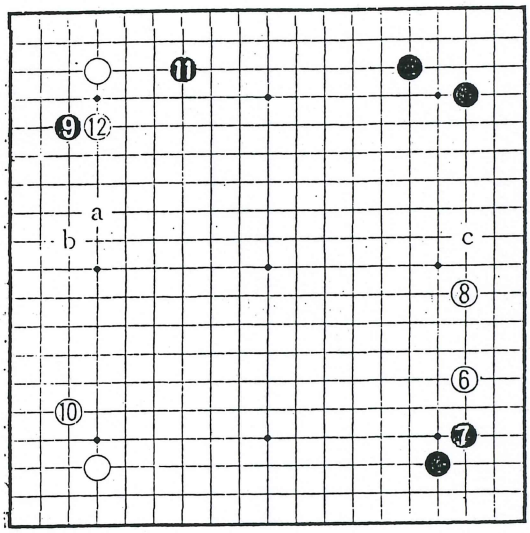


W(4) forms the "parallel" opening with each side occupying two corners on opposing sides. If W(4) at (5), B at a and this forms the (1)(3)(5) of Shusaku's opening.

W(6) is not a direct approach against this corner. This is played, offering B(7) to hold on to the corner, in order to extend out to (8) and thus avoid a B pincer.

B(9) approaching a corner, is correct. Whether it should be at (9) or at (10) is a difficult question in this particular game.

W(10) is unquestionably the last remainning corner play but a more aggressive pincer at a could have been taken.



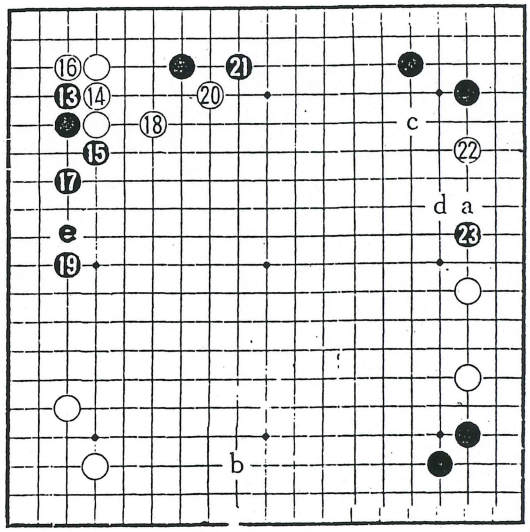
B(11) is a variation. The more commonly played is an extension at b. B(11) followed by an extension at c begins to create a potential that would not be possible on the B(3) side of the board. Going back to B(9), if we must attach a raison d'etre, this explanation might serve this purpose.

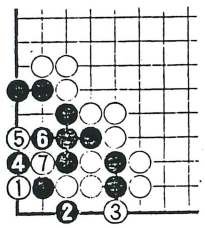
B(13) could also be played at (15) first. It is difficult to say which is better.

B(17) followed by an extension at (19) seems over cautious, but this is a valid precaution against W's play at e.if B(19) is neglected.

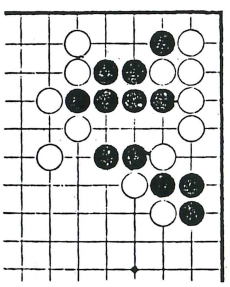
W(22) at a would be sound but since it lacks pressure against B, B would get the last remainning big play at b. W(22) can be followed with a maximum development of this W territory with a play at c. On the other hand, if B at c, W would be satisfied with d.

B(23) chooses to fight with an invasion. The mid-game battle begins.





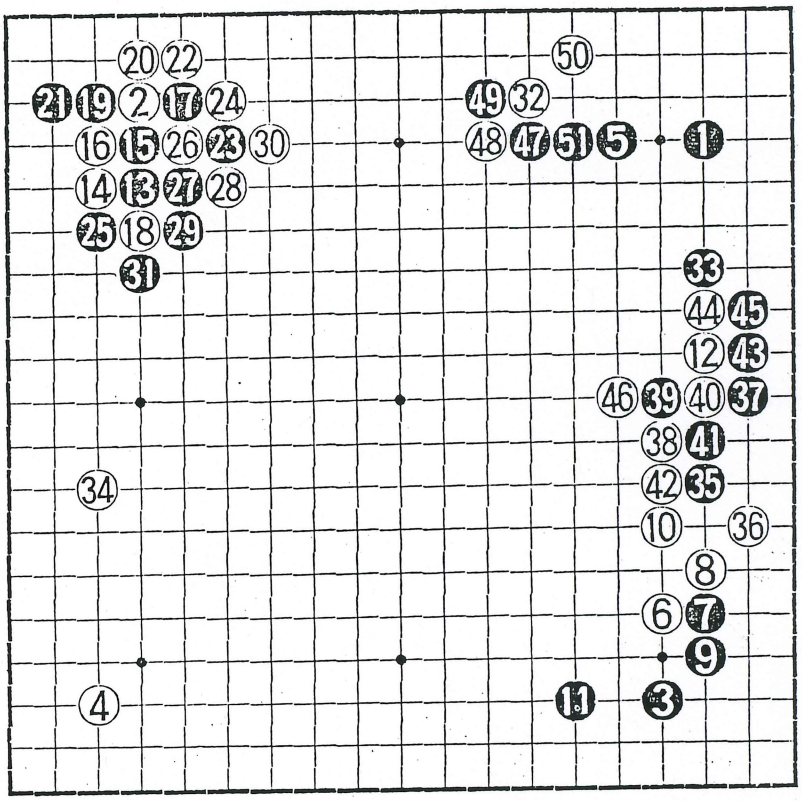
ANSWER TO PROBLEM IN G.L. NO. 5:



NEW PROBLEM:

B to play and capture the two W stones .....

1963 MEIJIN TITLE MATCH - 7 GAMES
SAKATA(W) vs FUJISAWA(giv 5 pts)



The defending champion is Hideyuki Fujisawa, 8th degree.

Sakata won the first game by one point. This is the second.

B(7)-(11) joseki was started by Kitani. The main emphasis is the gain of the corner territory.

W(10) is chosen to get the extension as far out to (12) and thereby counteracting B(1)(5).

W(18) is valid because if B(23) is played at (24), the ladder favors B slightly. But W gains satisfaction in getting W(32). This is especially effective because the B(5) is high.

B(33) is not only important in reenforcing this corner but threatens the invasion at (35). And this aim was of major consideration in the compact B(11) played previously.

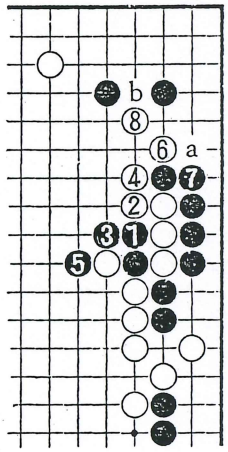
Since W chose (34), B(35) invades. B(37) is excellent tesuji against W(36). If W(38) at (40), B at (41). If W(38) at (43), B at (40).

After (38), the correct play is B(39).

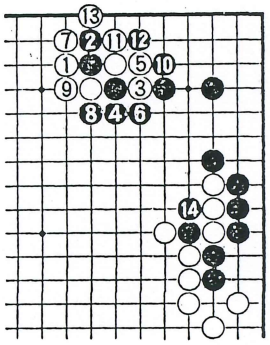
After W(46), B can not attempt to save the B(39) stone because of the sequence in Dia. A: After W(8), B is not able to defend both a and b.

Therefore B(47)(49) is played aiming at a sacrifice play as illustrated in Dia. B. This would be clearly good for B.

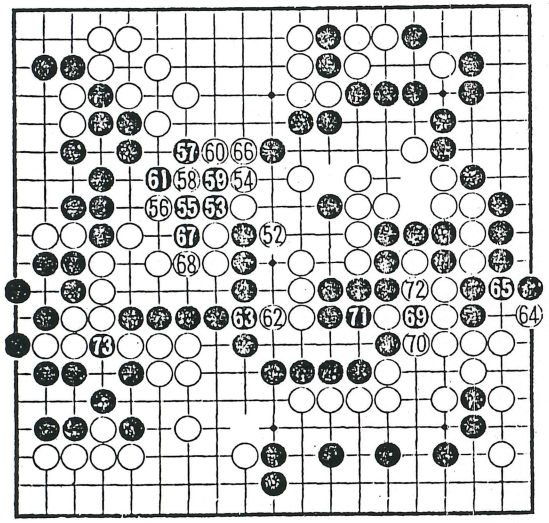
W counters with W(50). B(51) takes the sound line. Although there were other possibilities to fight this situation they are all very difficult. (continued on the back page)

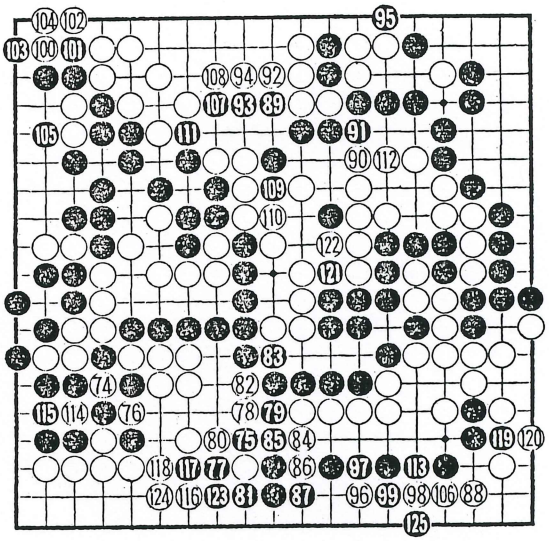


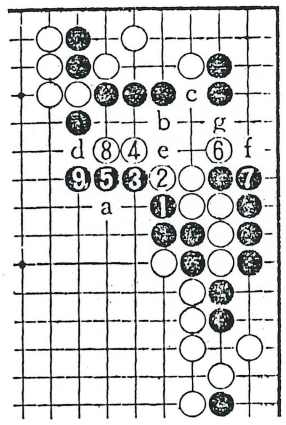
Dia. A



Dia. B







Dia. C

B attempts (57).

W(58) probes how B would defend this corner. Since B(59) was chosen, W pulls out (60).

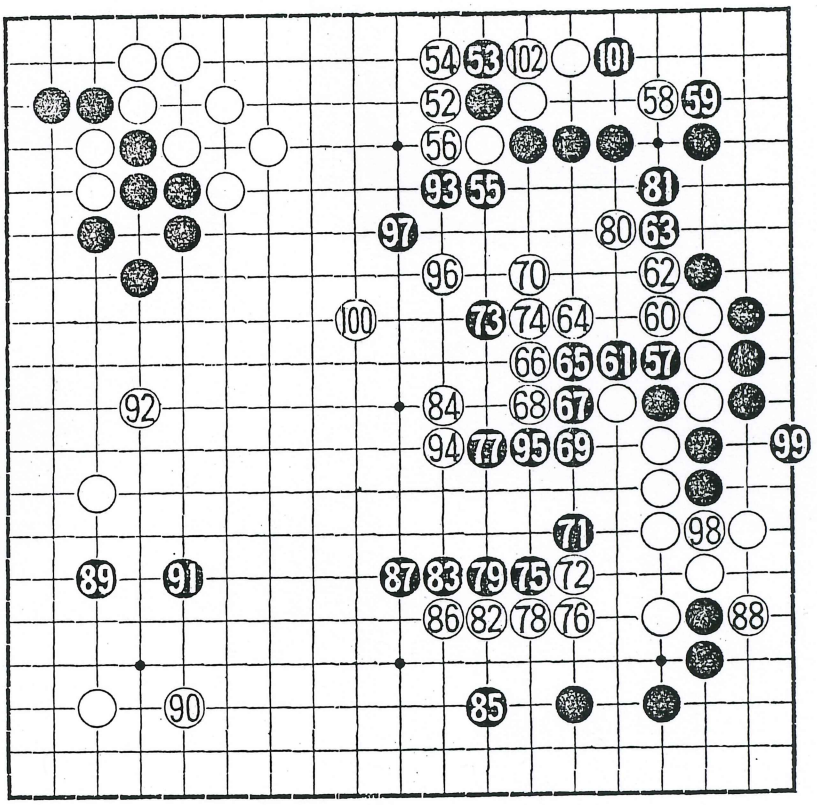
B(63) missed a play to capture this W group. Dia. C: If B(5) at a, W at b and W either escapes out or connects with W (6), B(7), and W at c. After B (9), W loses because if W at d, B at e; if W at e, B at d, W at f, B at g and wins the race.

W(64)-(70) revives W's game.

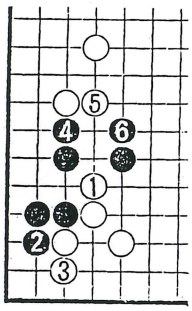
W(72)-(88) manages to dodge B's attack and not only gets out but makes this group safe.

B(89) is a fierce invasion.

W(90)-(100) are played to make the separate W groups safe and thereby edging out the game.



B(3) is an excellent play. If W(4) at (5), B at (4).

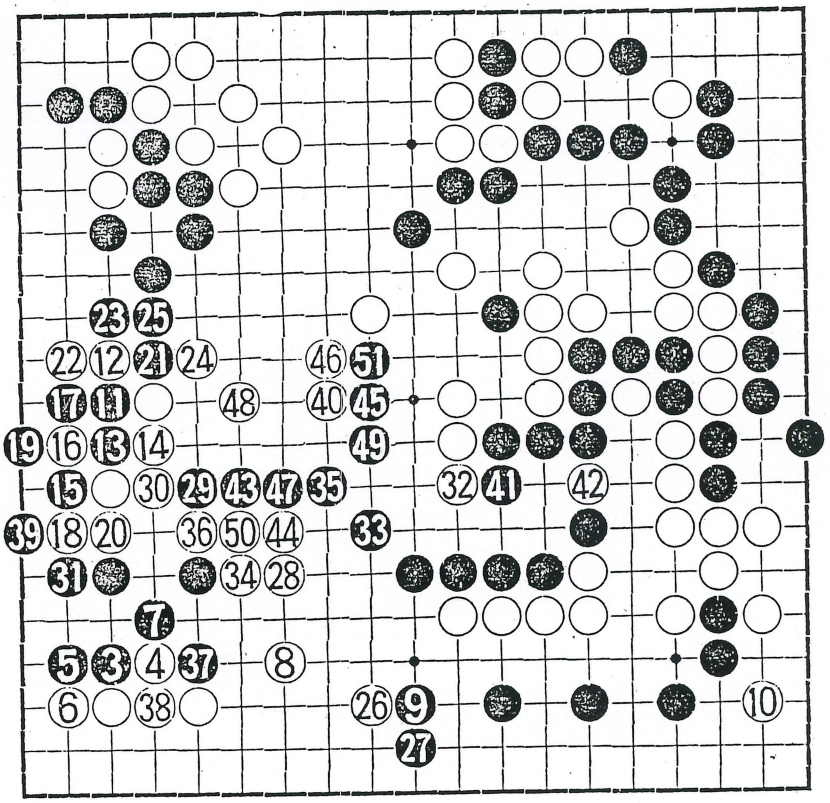


Dia. D

If W(6) follows Dia. D: B gains more than enough in this exchange.

W(10) is a big end game play.

B(11) accelerates to catch up with a jarring punch. And the exchange through B(21) may have given B the edge at this stage of the game.



B(41) should have been at the adjacent point to the right.

B(49) is a painful stumble. B (49) should have gotten in the cut at (50).

(dia. front for the following)

With W(88) and later gainning (96)(98), the game is very close.

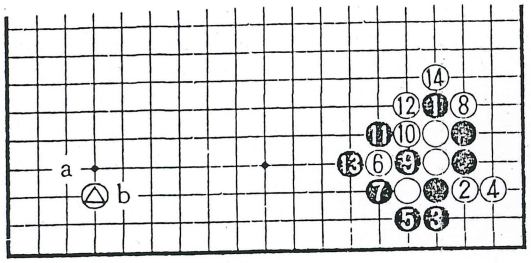
The game ends with a jigo. And as agreed ahead of time, that in the event of a tie score W wins, Sakata now pulls ahead with a two game lead.

© Takao Matsuda 1963

FUSEKI STUDIES: PARALLEL OPENING
KITANI(W) vs GO SEI GEN(B)

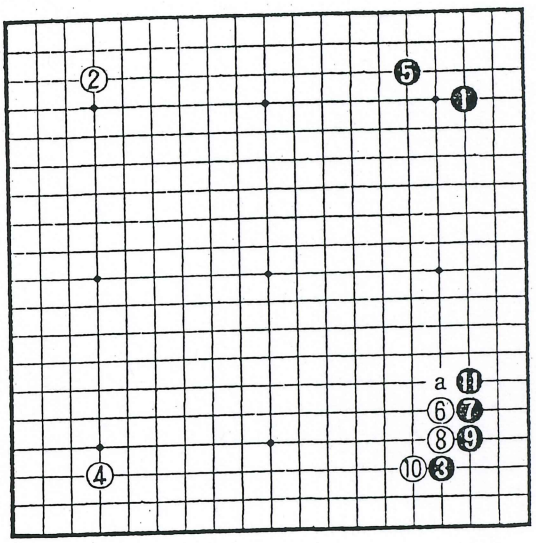
W(8)(10), the "avalanche" joseki, is used here to press B's forces into concentrating on the right side. For an excellent example of W (8) at (11), see the previous issue No. 7.

B(11) at a would be poor in this game.



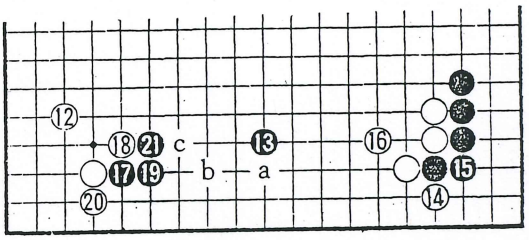
Dia. A

Dia. A: B(1)-W (14) is joseki. This exchange is poor for B in this game because the development of the upper right corner is counteracted and B has no convenient approach to the lower left corner. If the W stone were at a, B at b, would be ideal.



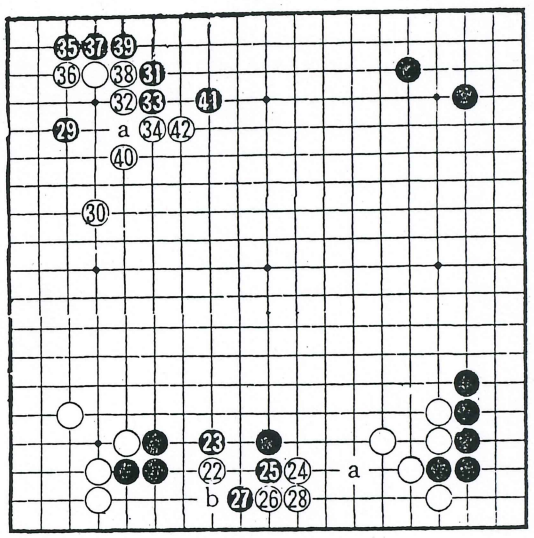
B(13) is an orthodox play. If W had the initiative, W would also play at either (13) or a.

W(14)(16) strengthens this W group. If neglected, B's play is at (14).



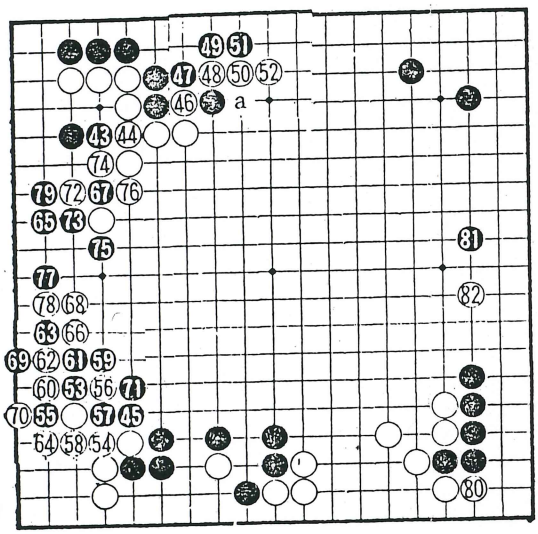
B(17) was played because if played at (19), there is the fear of an invasion at b, and on the other hand, B(17) at c seems too cautious.

W(22) invades! W really wants to prevent B's play at a. W(24)-(28) makes this clear and also leaves a residue of play at b.



B(31) emphasizes the still unresolved and bigger right portion of the board.

W(34) is a new play. The regular joseki is to extend out to a. B(35) is tesuji and would be valid also in the regular joseki where B(34) extends out to a. The exchange through B(41) is more or less even.



B(45) at a was also valid. W extends out to (45) and B has the difficult task of breaking into this W's territory.

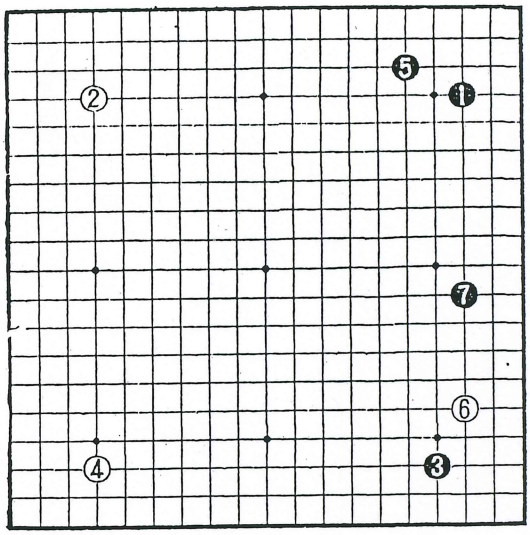
Thus W(46)-(52) and B's continuation at (53) are logical and a difficult fight begins.

B(67)-(79) resolves this area.

W(80) is important and deceptively big. It takes away B's base and makes the later W(82) invasion severe because it also attacks the B group on the lower right. It is a battle.

© Takao Matsuda 1963

PARALLEL OPENING: FUSEKI STUDIES
U. HASHIMOTO(W) vs H. FUJISAWA(giv 4½ pts komi)

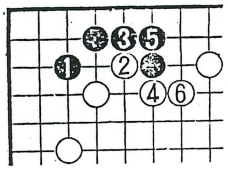


B(7) is the standard pincer-extension employed in this type of situation.

W(8)(10) strengthens the W(6) stone and with this wall threatens to attack the B(7) stone.

After the W(22) closure, B(23) is the remainning corner left to dispute.

W(24) looks odd but it draws B(25) and gets the W(26) pincer and the real reason for all of this is to counteract B's development of the upper right corner.

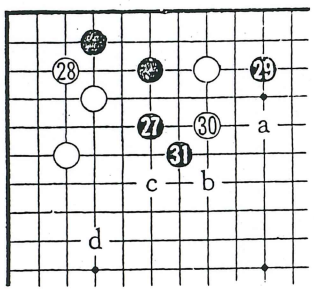


Dia. A

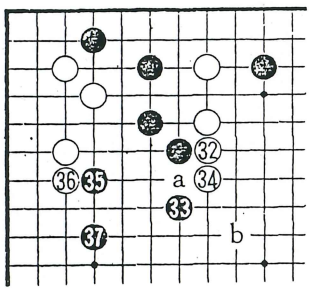
B(27) goes out of the book line to spoil W's plans. Dia. A: B(1) -W(6) is the joseki W wanted.

Thus W(28) gains in the corner but B compensates with B(29).

If B(31) at a, W at b, B at c, and W at d.

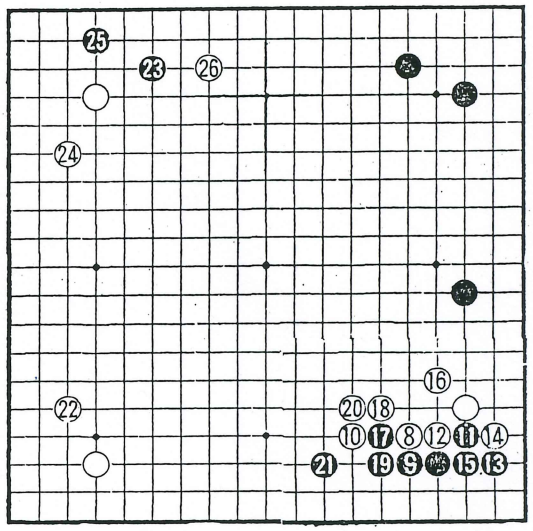


B(35)(37), indirectly, protects the weakness at a. If B(35) at a, W at b, and this would be poor for B because this additional strength increases the capability of the predictable W's invasion in the upper right area. Since the upper left corner of W was the safe small knights defense, this additional strengthenning is negligeable by comparison.

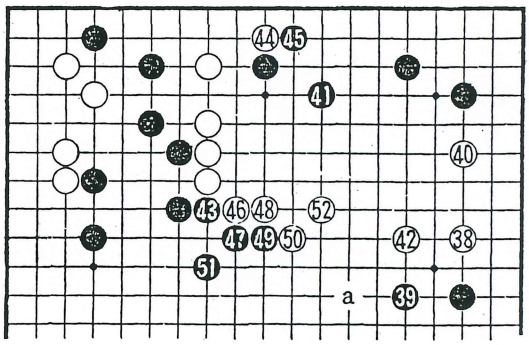


W(38), the invasion.

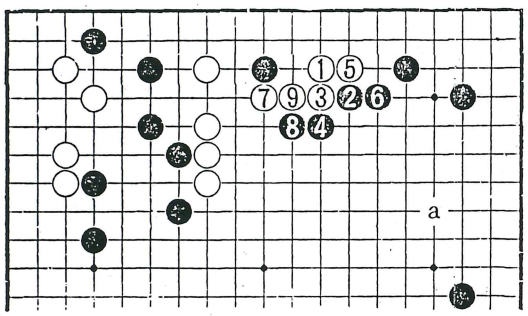
If B(43) at a, W at (47) and B's structure on both sides are flimsy.



After W(52), the game now hinges on the survival of the B(39) stones.



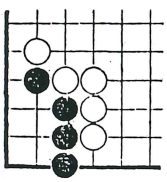
Dia. B: If W(38) invades here at (1), B gives up the single stone and gets to protect at a.



..Dia. B

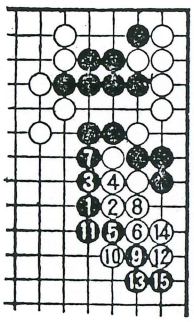
NEW PROBLEM:

B to play and ko ...



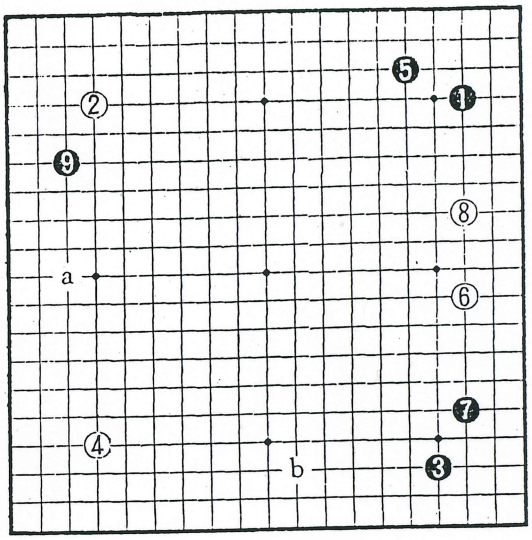
ANSWER TO THE PROBLEM IN THE G.L. NO. 6:

B(1) is the key play.

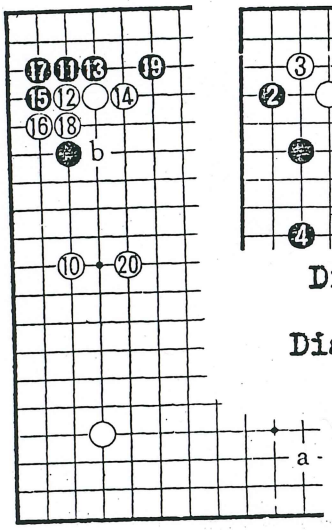


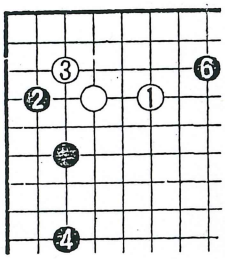
FUSEKI STUDIES: PARALLEL OPENING
H. FUJISAWA(W) vs SAKATA(giving 4½ points)

W(6)(8) avoids the pincer attack and is valid strategy because of the 4½ points komi.
B(9) normally plays at a and W continues b.



If W(10) were played as in Dia. A: This exchange is poor for W because W would like to play (5) at a, but B(6) is too severe an attack to tolerate.

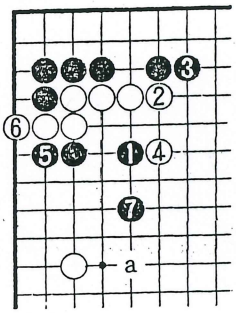


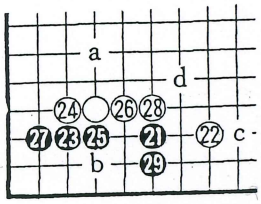


Dia. A

B(11)-(19) is joseki. W(20) at b is the safe play. But W (20) is the maximum play in terms of the whole board.

Dia. B:Without W(20) at a, B(1)-(7) not only escapes but reverses the situation by being in position to attack.

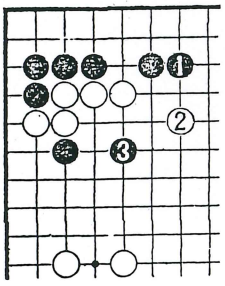




Dia. B

W(22) at a would lead to B at b, W at (23), B at c, and this type of concentration of forces to build one huge territory is normally poor.

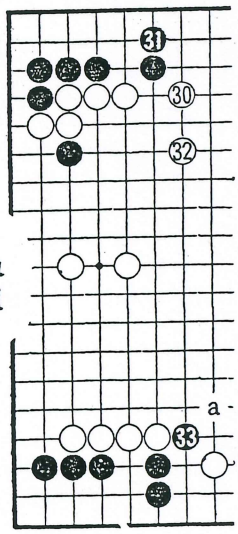
B(27) leaves an end game play to jump into W's territory. B(27) at (29) is answered by W at d, and in this case it would be poor for B.



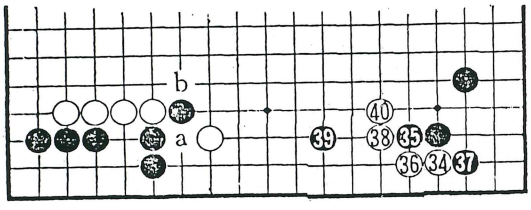
Dia. A

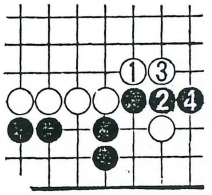
W(30) normally completes the lower position with a. Dia. C: But B(1) is the good play and if W(2), B(3) can not be stopped.

Thus, W completes the upper position with (30)(32) and B(33) challenges this neglected weakness.



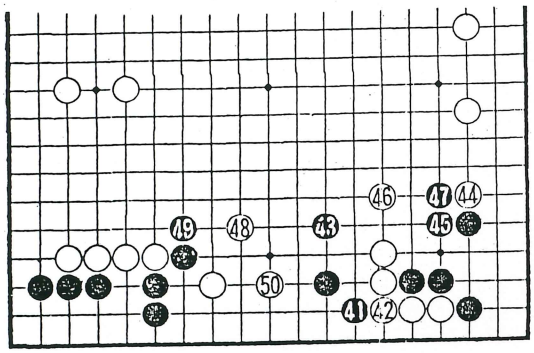
To resolve this difficult situation, W first probes B's answer to (34). To make a direct cut at a, means B would play at b and extend into W's territory. Dia. D: W(1)(3) is a simple way out but concedes too much to B.





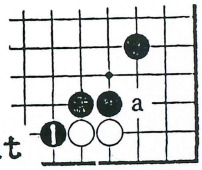
Dia. D

W(36) continues to probe B's response. Dia. E: If B(1), W now makes the exchange as in Dia. D because W is left with a play at a to live.



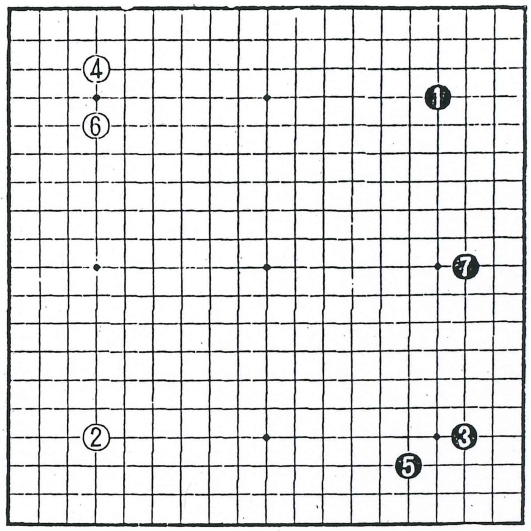
B(37) counters. And with B (39)-(43) continues the attack.

After B(47), W has no choice but to fight by pulling out at (48).



Dia. E

FUSEKI STUDIES: PARALLEL OPENING
SAKATA(W) vs H. FUJISAWA(giv 4½ pts komi)



W(6) starts a paced game. This type of holding back is possible because of the 4½ points.

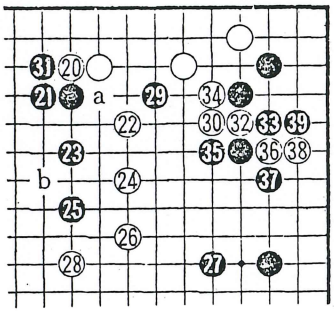
B(7) is the best play and therefore, W(6) is normally played immediately in this area.

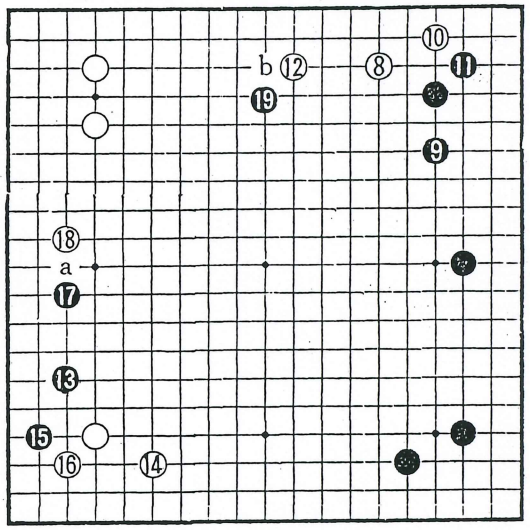
W(8) begins to step up the pace. W(8) at a, B at b, would be too leisurely a pace.

After W completes the (8)-(12) joseki, B(13) attacks the remainning unresolved corner.

W(18) completes the initial positioning of stones. B(19) begins the mid game with a diminishing play to prevent further enlargement of this upper right W quadrant.

W(20)(22) is the correct continuation. To push at a would be poor considering that the original W's spacing was not wide. B(23) could have taken the lighter form at b, and when W at (24), B at (27).

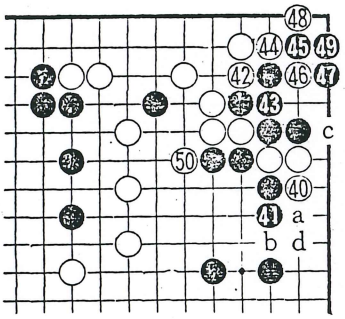




After W(26), B(27) is correct in reenforcing its major potential area. To continue B at (28) would give W the opportunity to break into B's formation.

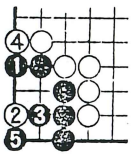
W(28) is an important center controlling play.

B(29) is tesuji against this formation. W(30) fights back. B(31) threatens to push through at a and at the same time strengthens this center B group. W(32)(34) protects against B's play at a.



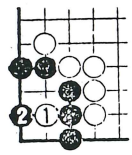
W(36)(38) is sacrifice tactics.

After W(40), W(42)(44) begins to collect on the sacrifice stones. W(46) is deft. B(49) can not capture because it would leave a ko threat at (49). Now, W gets (50) with sente! If neglected, W at a, B at b, W at c, and captures the corner. And if after W at a, B at d, the two B stones in the center gets captured.



ANSWER TO PROBLEM:

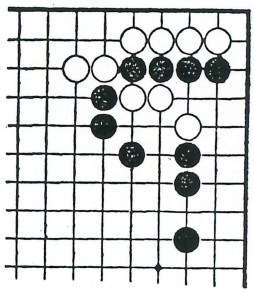
B(1) is the correct play gets a ko fight to live.



W(1) allows B(2) and lives out right.

TESUJI PROBLEM:

B to play .....

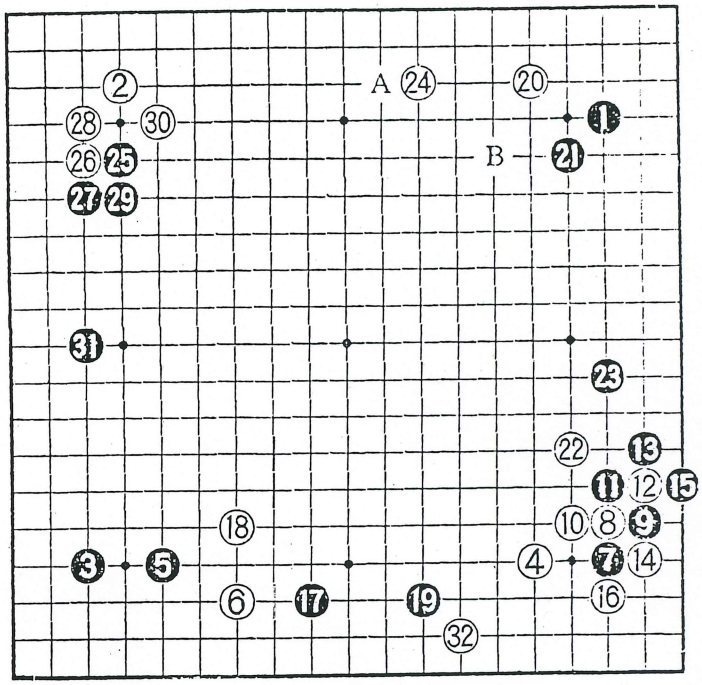


GANJO(W) vs CHITOKU 1788

After the era of rivalry between Yasui Senchi and Honinbo Retsugen, a new period of competition began with Ganjo representing the House of Honinbo and Chitoku, the House of Yasui. This life time rivalry of 77 match games ended roughly in a draw. They were the best of personal friends. Since they both felt that the position of Meijin was bestowed only by the will of the heavens, none of the ugliness of fighting for this position existed between them.

Their games are fascinating because of a clear contrast in style. Ganjo had an aggressive, high handed style, while Chitoku had an unassuming style that hid an amazing talent to weather difficult situations.

This game which follows marks the first game between these two masters.



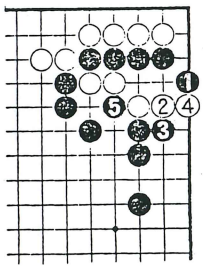
Ganjo was 14 and Chitoku was 13 years old.

W(6) has verve but the normal play would be at (20).

B(7) followed by the exchange through W(16) gains sente for B. Thus B was able to outmanuever W with B(17)(19).

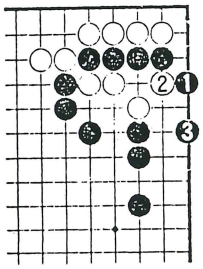
If W(24) was played at (26), B would have pincered at A.

W(32) attacked, but in terms of the whole board positioning, W at B would have been better.

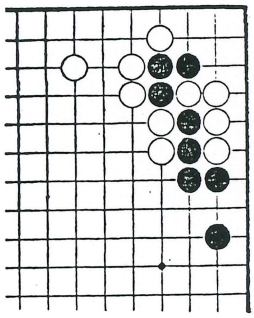


ANSWER TO THE TESUJI PROBLEM IN #9

B(1) is the key play. If W(2), B(3), and then B(5) wins for B.



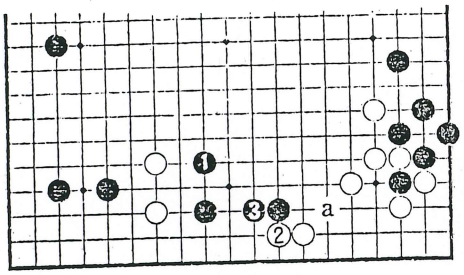
If W(2), B(2) connects out to safety.



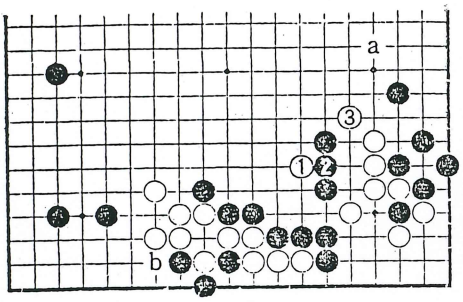
NEW PROBLEM:

B to play and win ...

© Takao Matsuda 1963

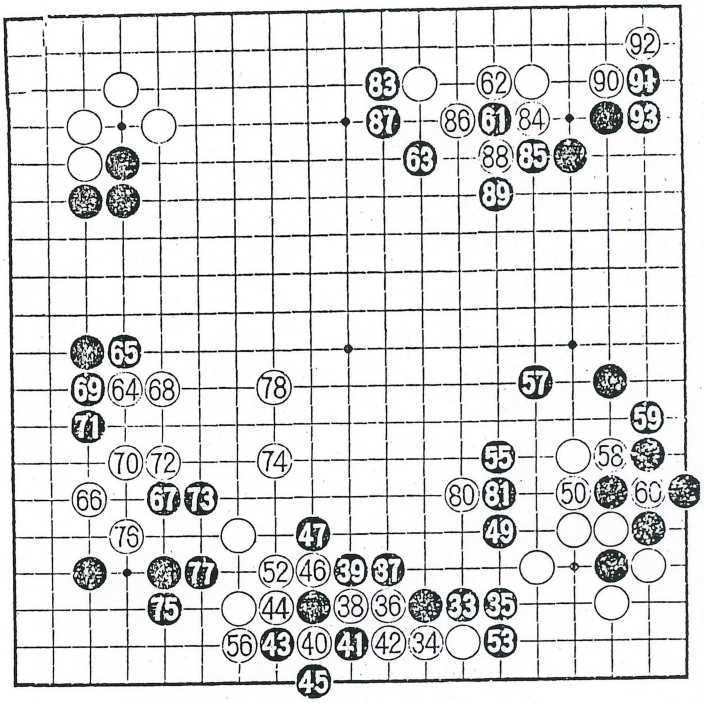


Dia. A



Dia. B

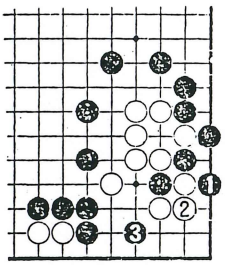
B(33) starts a jostle where neither side steps back. Dia. A: A mature master would probably play at (1), threatening the two W stones and wait for an opportunity to dig into W at a. After B(35), W(36), both sides are swept by momentum into the ko fight.



B(47)(49) are excellent examples of calm gains made while fighting a heated ko. This is astonishing for a youth of thirteen!

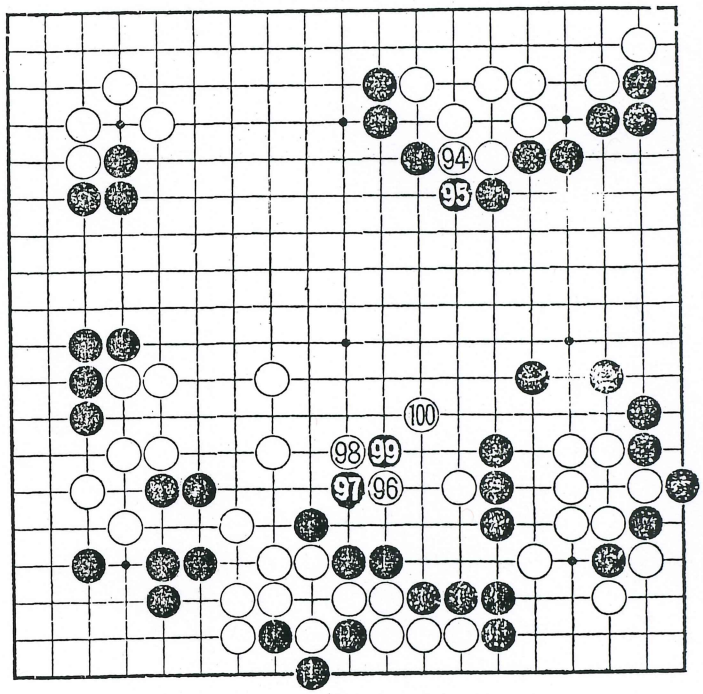
W(48), B(51), W(54), take ko.

W(56) questionable.

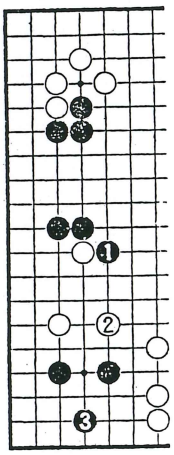


Dia. C

Dia. B: After W(1), W should come out with (3). B would probably answer at a. And so there would have been time enough after that to play at b.



B(59) threatens to kill the W corner with a ko as in Dia. C. If B(59) fills at (60), W would answer to protect the corner. But B's structure on the upper right is less sound.

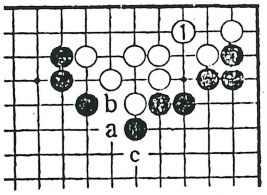


Dia. D

B's game begins to show an edge over W with B(61)(63).

B(67) was better at (68) as in Dia. D: if W(2), B(3) makes this corner safe. B(67) structure is unpleasent because of the W(76) threat.

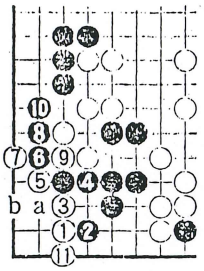
B(79) takes the W(60) ko. W(82) takes back.



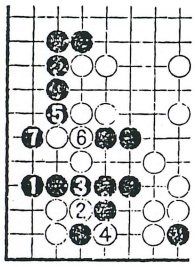
Dia. E

W(94) should be played as in Dia. E: After making safe with W(1), W now threatens to turn out at a, B at b, W at c. This serves to gain entry into this growing B's territory.

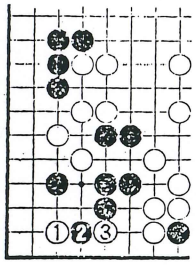
Realizing that W is behind, W(96) starts to take drastic action to reverse the tide. (to be continued)



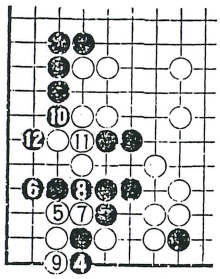
Dia. F



Dia. G



Dia. H



Dia. I

B(13)(15) clinches this fight and W now clearly has a lost game. W(20) now goes after this corner B group. W(20) at A has a number of difficult variations. Dia. F: If W (1), B(2) is about the only defense. If after W(3) B(4), the sequence through W(11) is a ko fight with B at a, W at b.

Dia. G: B(1) resolves this difficulty by giving up the corner and saving the bulk of the B group. B is still amply ahead.

Dia. H: W(3) is a technique. But again if B gives up the corner as in Dia. I: this danger is resolved.

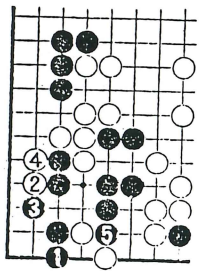
B(25) was questionable because it involved the upper left group of B.

Dia. J: B(1) is the good play. W(2), a sharp suji, but B(5) makes this group safe without damaging the upper left.

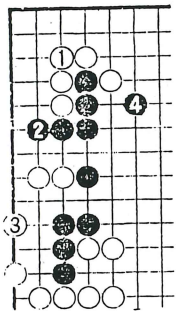
W(38)(40) now shifts the attack to this group.

B(41) is the correct play. Dia. K & L shows B's resolution if W makes the orthodox responses. W(11) pitches in Dia. L.

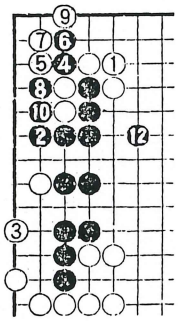
B's survival of W's desparate onslaught was beautifully done beginning with B(43). B concedes after B(93).



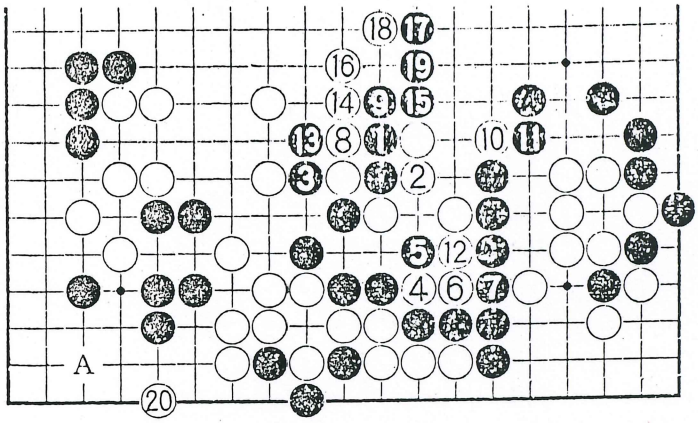
Dia. J

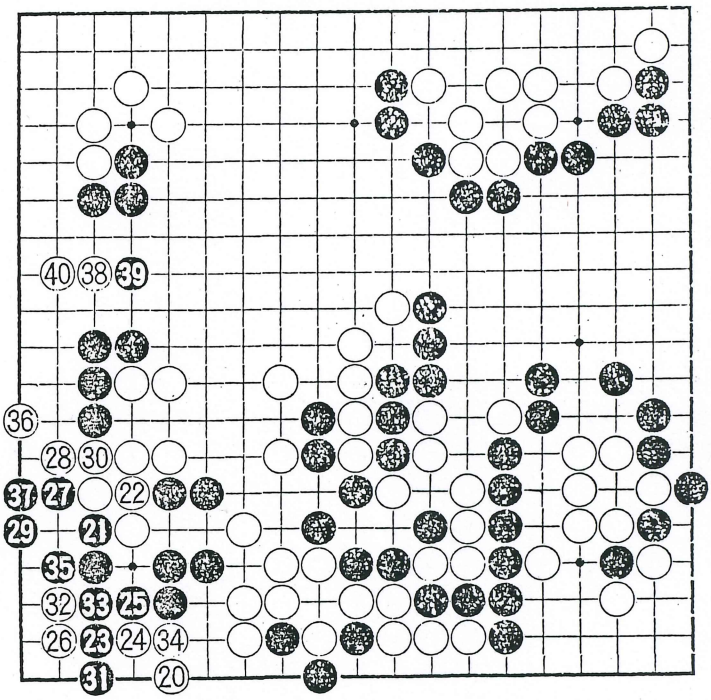


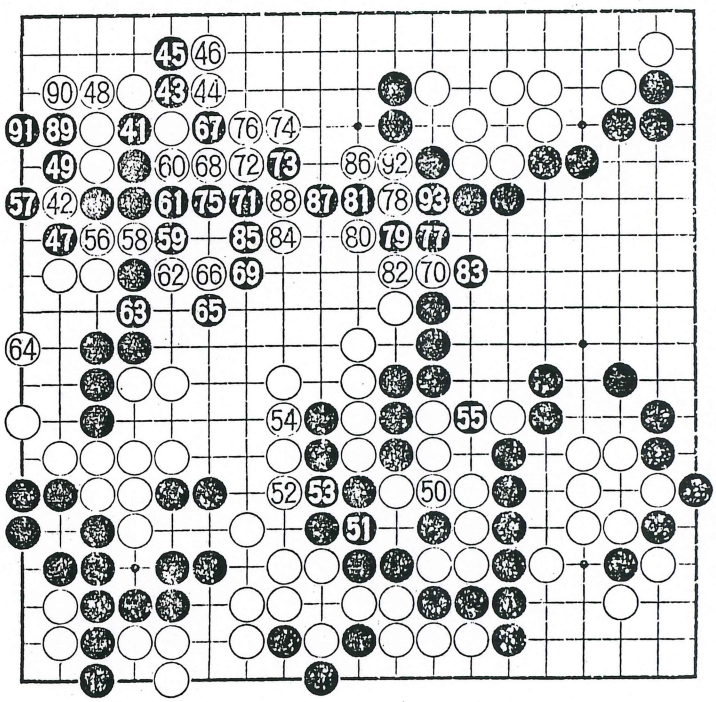
Dia. k



Dia. L

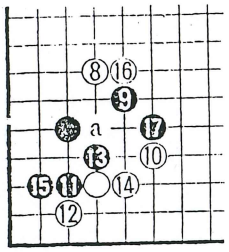




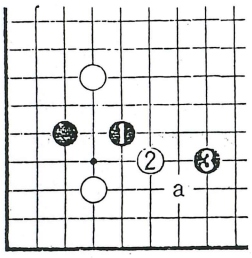


PARALLEL OPENINGS: H. FUJISAWA(W) vs SAKATA

W(6), playing about the center of the side, is the orthodox thinking when both upper and lower B corners are complete. B(3), the star opening, along with the 3-3 opening, are considered one stone corners. The B(1), low point opening, is considered as a two stone corner opening. W(6) may also be played at a. But b is not valid because B at (6) becomes too good for B.



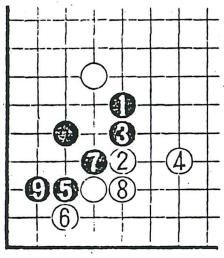
W(8) has no special significance here except that it is a fairly new pincer and therefore forces both players into unexplored lines of play.



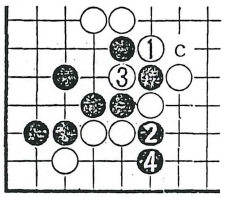
Dia. A

B(9) is a variation intending to settle in the corner. If after W(8), B neglects this corner, W at a is very good for W.

B(17) is the correct form.



Dia. B



Dia. C

Dia. A: B(1) in combination with B (3) is a fighting variation. Of course, W(2) may play the more conservative play at a. In which case B may pincer the upper W stone or leave this area of play.

Dia. B: W(2) is another joseki variation.

W(20) is correct. Dia. C: W(1) is tempting to play but B plays for the exchange instead of filling at (3). B's gain is bigger.

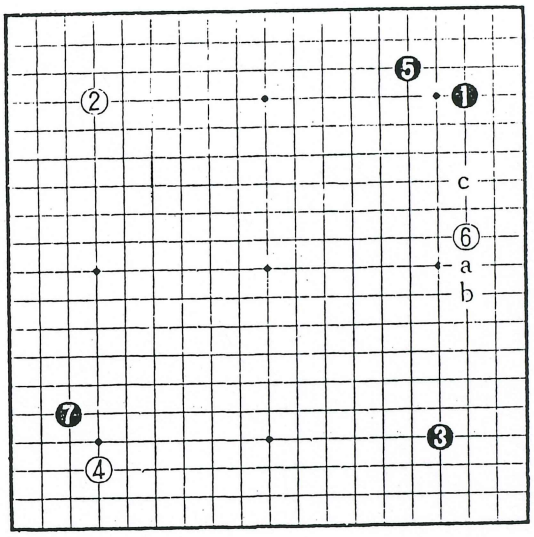
B(23) is correct. B must not allow W at a.

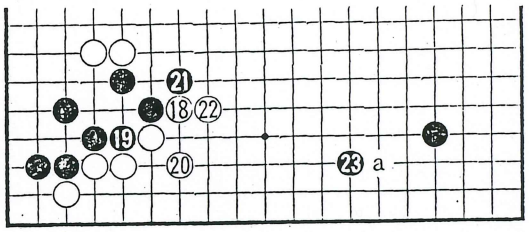
W(26) chooses the more difficult line. W (26) at a, B at (26), W at b, B at c are normal lines of play but it lacks strategic play on the part of W.

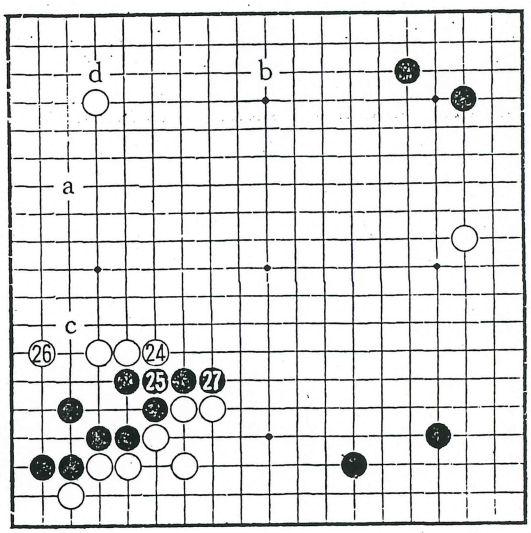
B(27) strengthens this B group and prepares for an invasion.

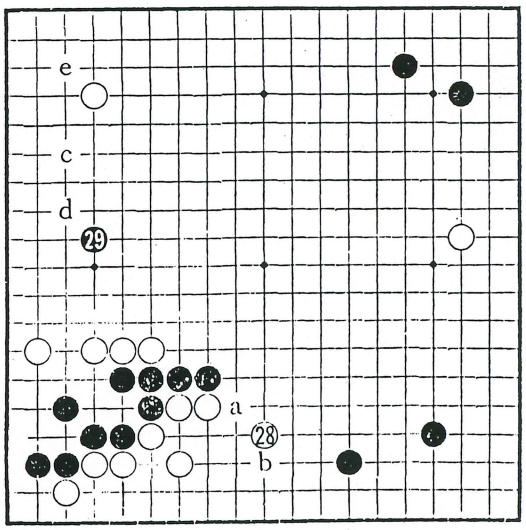
W(28) good play. If played at a, it allows B at b. If W plays low at b, B turns at a.

B(29) invades leaving a lot of elbow room for safety sake. It is also conceivable for B(29) to play at c, W at d, and B jumps into the corner at e, for an exchange.







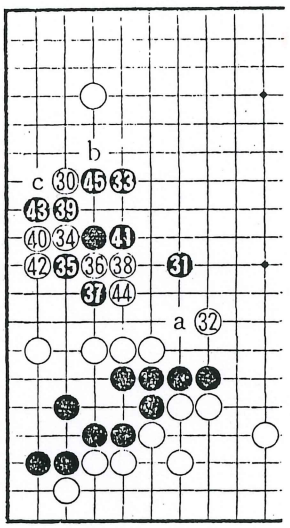


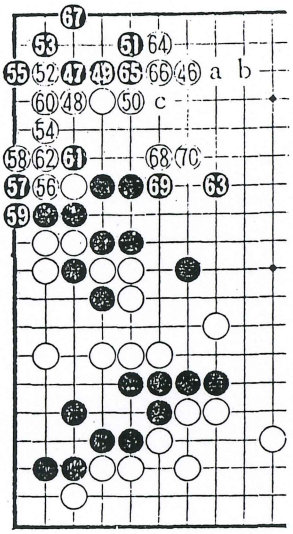
CONTINUATION: FUJISAWA(W) vs SAKATA

W(32) at (33) is tempting, but B(37) and if W(32), B at a.

W(34) seeks to resolve this situation with a threat to connect. W(34) at b is very weak.

B(37) is an important sequence. If B (39)(41) is played without B(37), W(42), B(43), and W would continue with c.





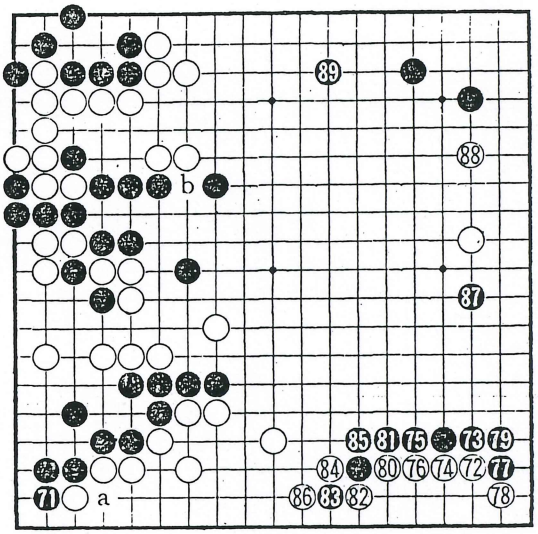
If W(46) at (66), B at a. Since W(46) is the big knight's corner, if B at b, it would be worthwhile for W to get the W(56)exchange and close the corner at (49). Therefore B(47) is a must.

W(64)(66) is the correct technique here. W(68) attacks and protects c.

B(71) important. This assures the safety of this B group, leaves a big end game gain at a and simplifies the problem of the safety of the single B group in the center. W at b is not an immediate threat.

W(72) is the biggest play on the board.

B(77) followed by the sacrifice of B(83) is played in order to get B(87) and (89).



PARALLEL OPENING: U. HASHIMOTO(W) vs KAJIWARA

W(2) was a favorite opening of Shusai and was played to prevent Shusaku's (1)(3)(5).

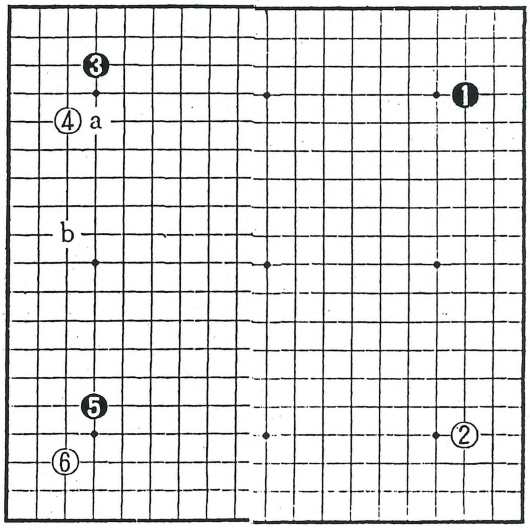
If W(4) is played in the lower left corner, B would close the corner at (4) or at a.

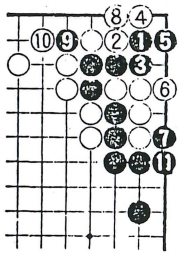
B(5) seeks to get the pincer at b.

Dia. A: If W plays the normal entry at (1), B(2) is the ideal pincer-extension.

Dia. B: B continues with either B(1)(3) or play at a to emphasize the outside.

W(6) was chosen to counteract B's plans.



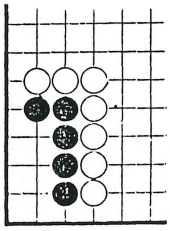


ANSWER TO PROBLEM IN #10

B(1) is the superb play that gives B a one liberty advantage to win this semeai.

NEW PROBLEM:

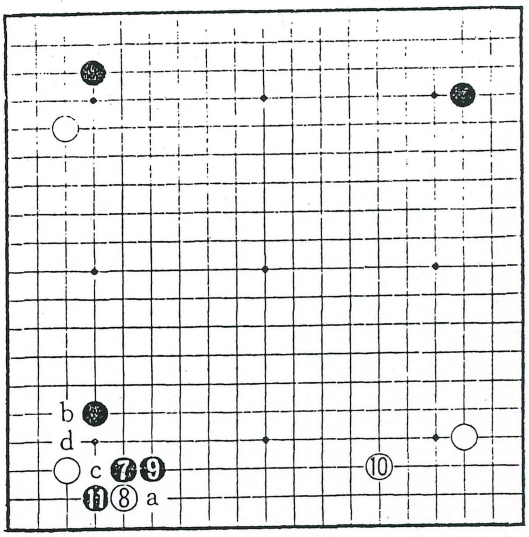
W to play .. and create a position known as a ko of ten thousand years duration.



W(8) is a joseki variation. If B(9) at a, W's continuation is at b.

W(10) deemphasizes the local situation in the lower left corner for the whole board consideration.

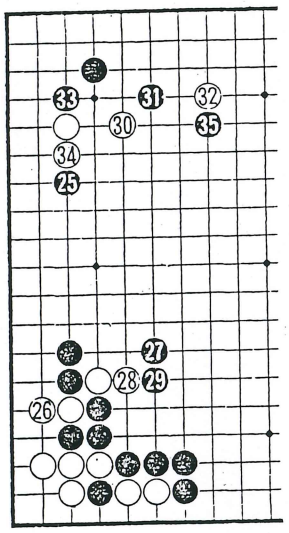
If B(11) at c, W would extend out to d.



W(12)(14) is the correct resolution for W.

If B(15) at a, W at b, B at (15), W at c, and lives. B's choice through B(23) is better and locally speaking makes a tremendous gain on the outside.

But W gets the initiative to play at (24) and along with the previously played W(10), has made ample compensation for the loss suffered in the lower left corner.

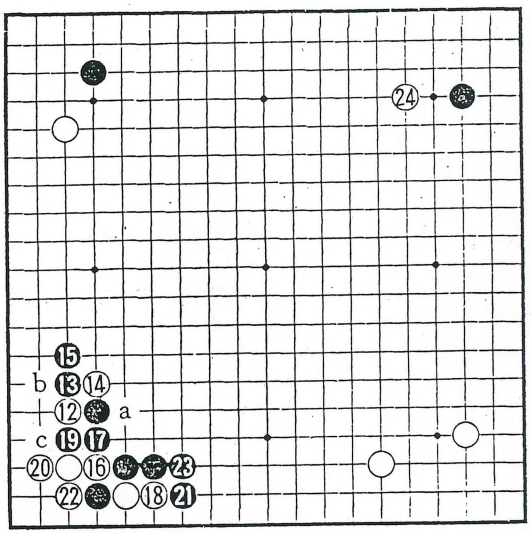


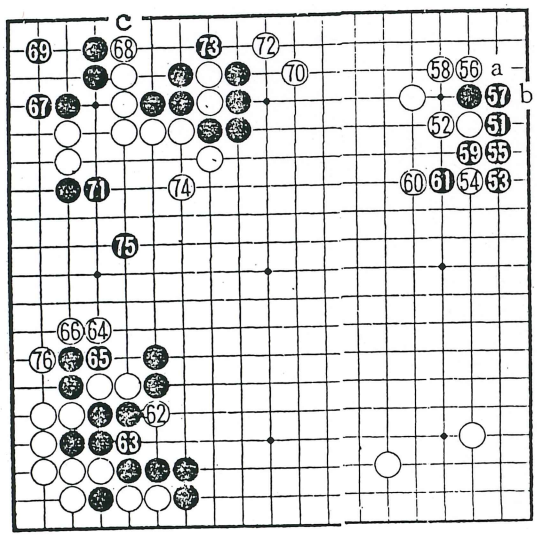
B(25) pincer is the correct choice in this situation. B should take the maximum extention from the very strong lower left group.

W(26) tests B's response. Since B responded with (27), W gets the (28), B(29) exchange and W knows that he can utilize these sacrifice stones in many ways later.

W(30)(32) is a very aggressive line of play.

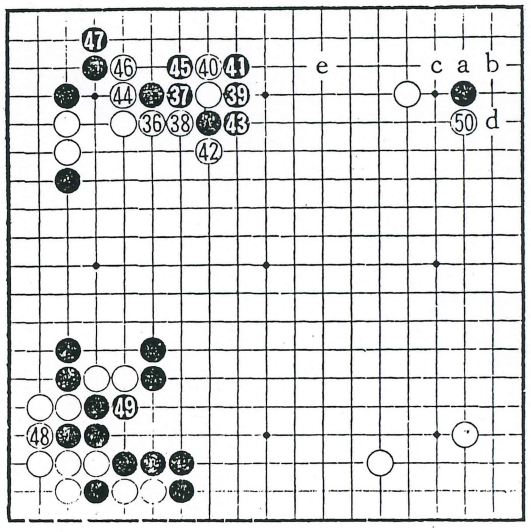
B counters with (33)(35) and this fight looks favorable for B in that this is B's area of strength.





W(36)(38) is the best line to get out of this difficult situation.

W(44)(46) is a gain but not enough to offset the loss of two stones.

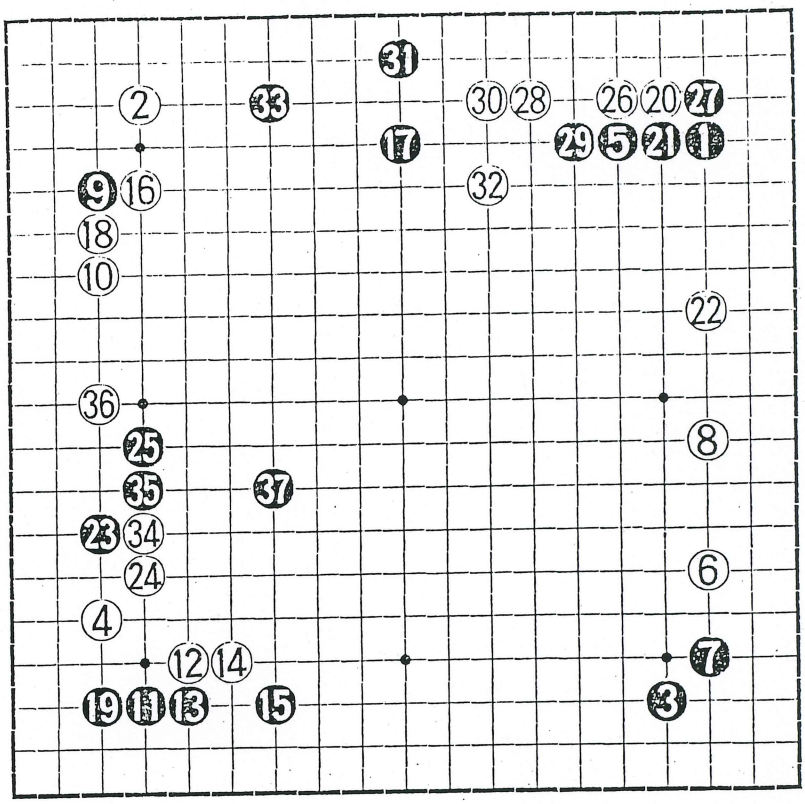


W(50) is the correct side. To play at a, B at b, W at c, B at d is poor because W must now extend out to e, which is wrong in principle; it approaches a strong B wall.

B(53) was played to avoid the normal B at (59), W at (57), B at a, W at (55), B at b, and W at (54), because W(62) serves to catch this B stone in a ladder.

B(69) is necessary because W at c threatens both the corner and at (73).

1963 MEIJIN MATCH - Sixth Game
SAKATA(W) vs FUJISAWA(giv 5pts)



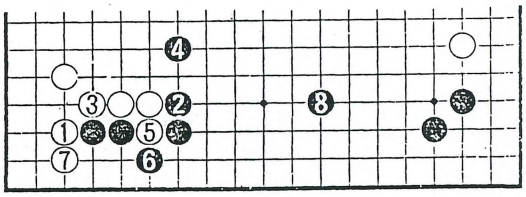
After losing the first two games, Fujisawa amazed everyone with a three games winning streak. If Sakata loses this game, he would not only lose this series, but his eminent record as the top player of today would vanish in an instant with the appalling smear of losing four games in a row.

With the W(2)(4) opening, a glimpes of this inner conflict is given. Sakata abandons his favorite 3-3 opening.

W(6)(8), avoiding abrupt and decisive battles, implies a cautious opening.

B(17) abandons B(9) to avoid a fight in W's area of strength.

B(19) is an excellent example of a quiet play which stresses the importance of the corners and also illustrates, with the invasion at B (23), its threat value. An ideal play combines gain of territory with an attack. B(19), could also have been played extending out from B(1)(5) and pincering the W(6)(8) stones at the point one-skip from W(8). Dia. A: W would take this corner. This is also valid but would lead into an entirely different game.



Dia. A

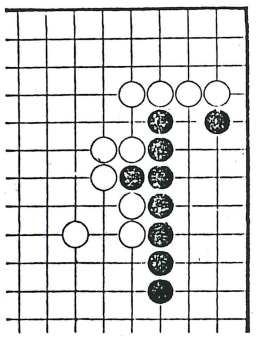
W(20) investigates how B would respond. If B(21) was played at (26), W would play at (35).

B(23)(25) gets foothold into this W's area by virtue of the previously played B(19).

W(26) equates the B(23) invasion.

W(30) was the first serious stumble. W's structure is ponderous and yet still not stable. The better play would have been at (31). W is of course prepared to give up the W(20)(26) stones.

B(37) is an excellent play. The opening favors B.



NEW TESUJI PROBLEM:

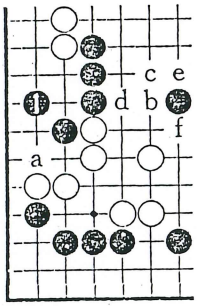
B to play ...

This is an end game tesuji on how B should continue on the upper right.

© Takao Matsuda 1964

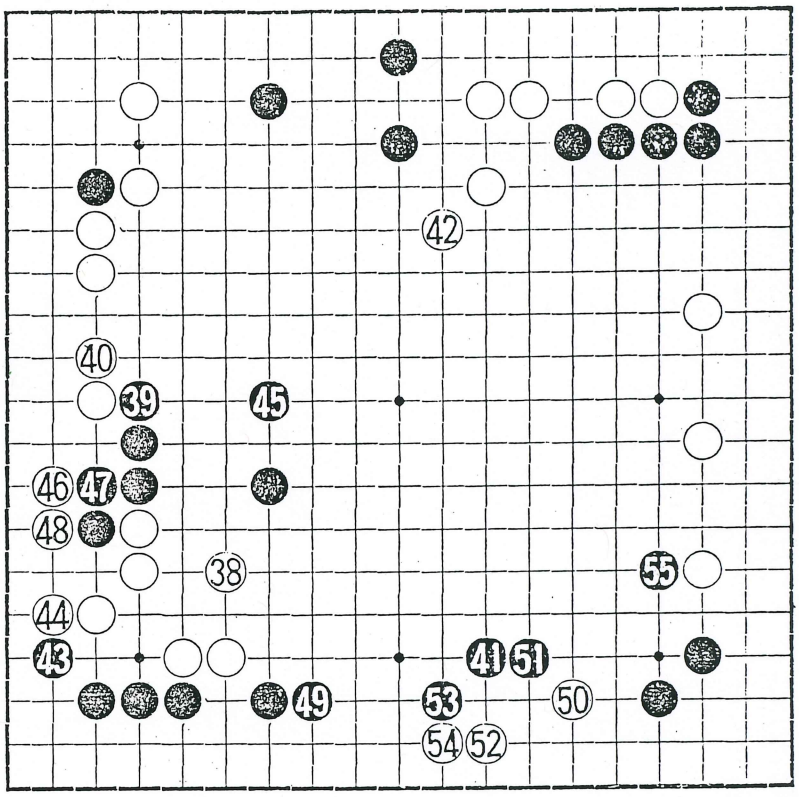
W(38) and W(45) are living examples of "patience".

As a result of the gains made up to now, B makes a slack play at B(45); "soft", not maximum. B(45) should be played at B(1) as in Dia. B: W would most likely continue at b, B at c, W at d, B at e and W at f. But this structure prevents W from connecting with W(46)(48). In addition, after B(1), B at a, assures B an "eye" with sente.



Dia. B

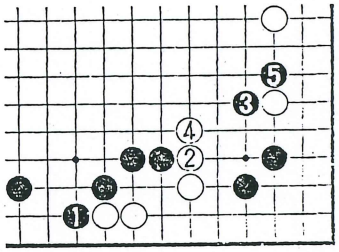
B(49) becomes necessary to prevent W from invading into this territory. Thus again illustrating the value of W(46)(48), not only in terms of the 10 points gained, but the threat value of the now safe W(38) group.



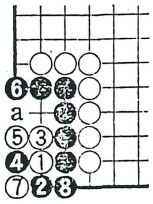
W(50) invades anyway! Sakata has once said jokingly that he does not feel right unless he has done something exciting in the course of a game. This "maximum" effort is characteristic.

B(51) implies a continuation such as in Dia. C. W(54) is necessary when the sequence in Dia. D is visualized. If W(54) was not played previous to this sequence through W(15), B captures the W group by continuing at the W(54) point.

B varies with (55).

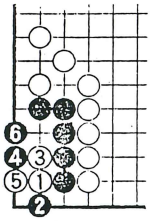

Dia. C

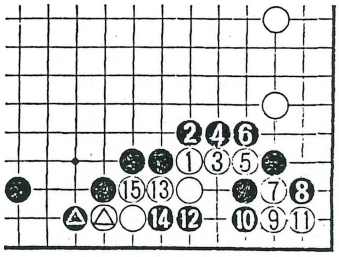
ANSWER TO THE PROBLEM IN #12



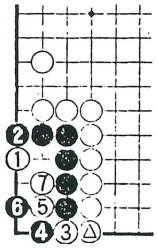
B(6) complets the "ten thousand years" ko. After B(8), if W fills at (4), it is a seki. B(6) at a is a ko.

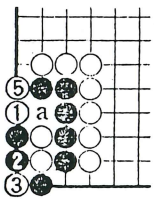
With one liberty open, B can play for a seki with B(4)(6).




Dia. D

With the additional W stone on the lower right, W(7) kills this B group.



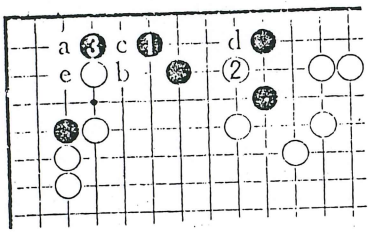


With all of the outside liberties closed, W(1)-(5),B(4) takes back at (2), kills this B group because after W(5), B can not play at a.

SAKATA(W) vs FUJISAWA(CONTINUED)

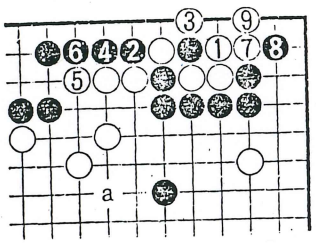
With W(56), this exchange not only favors W, but perhaps puts W in the lead.

B(61) was poor. Dia. E: B(1) was the preferred play.



Dia. E

If W(2), B(3). And if followed by W at a, B at b. Or if instead of W at a, W plays at b, B at c and gets either the play at e or d.

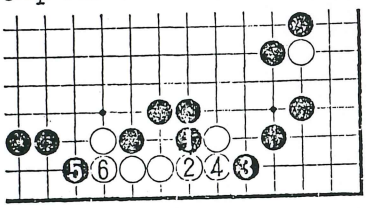


Dia. F

B(63)-(69) is proper technique but with the W(62) stones, this B's structure is not sound.

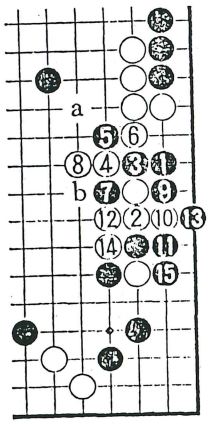
W(74), a superb play. Dia. F: if W(1) captures and lives with this group, B's attack starting with at a would be difficult to cope with.

B(75) should be played, even if B does not intend to capture the W(72) stone. Otherwise W captures the B(73) outright.



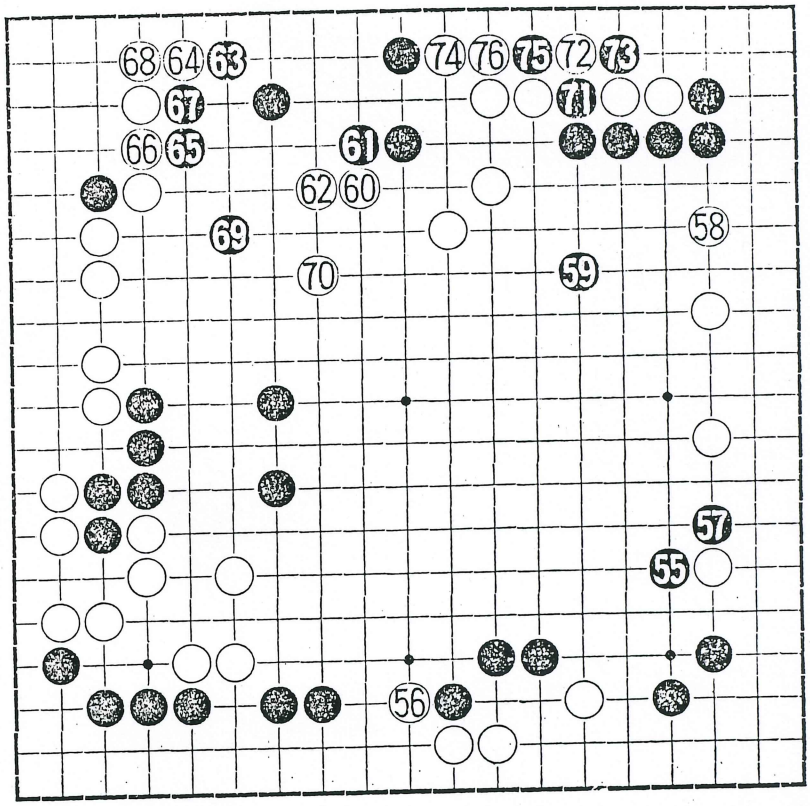
Dia. G

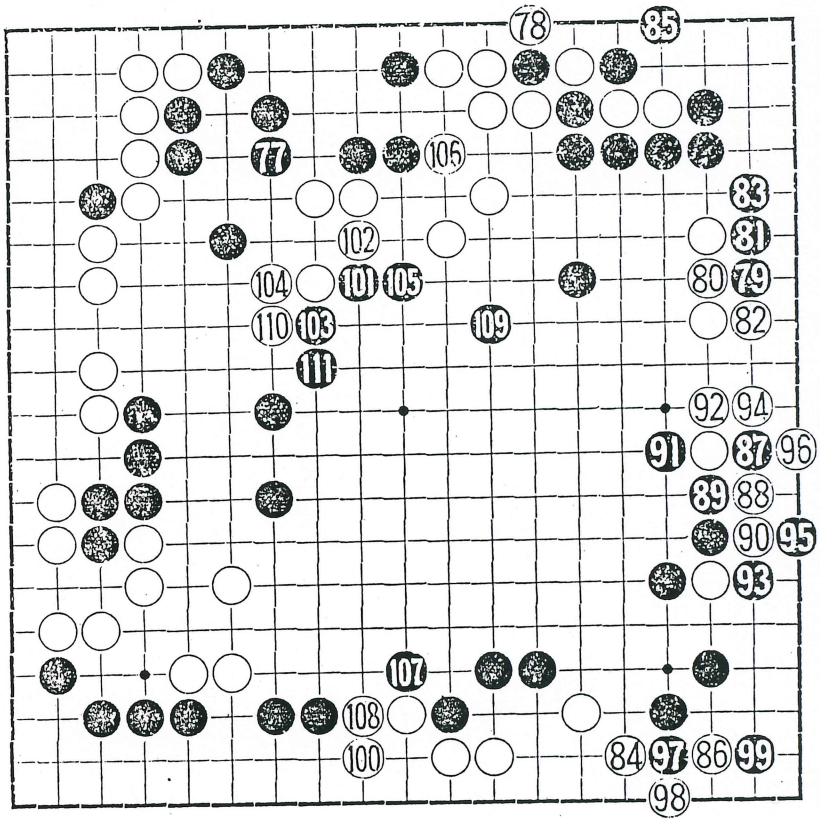
B(83) should get in the sequence in Dia. H: this exchange favors B because B threatens to either pull out at a or at b. Therefore W(4) would play for the exchange at (14) and B at (5). W(2) at (3) allows B(9) which would be unquestionably good for B.



Dia. H

W(104) should be at (109).





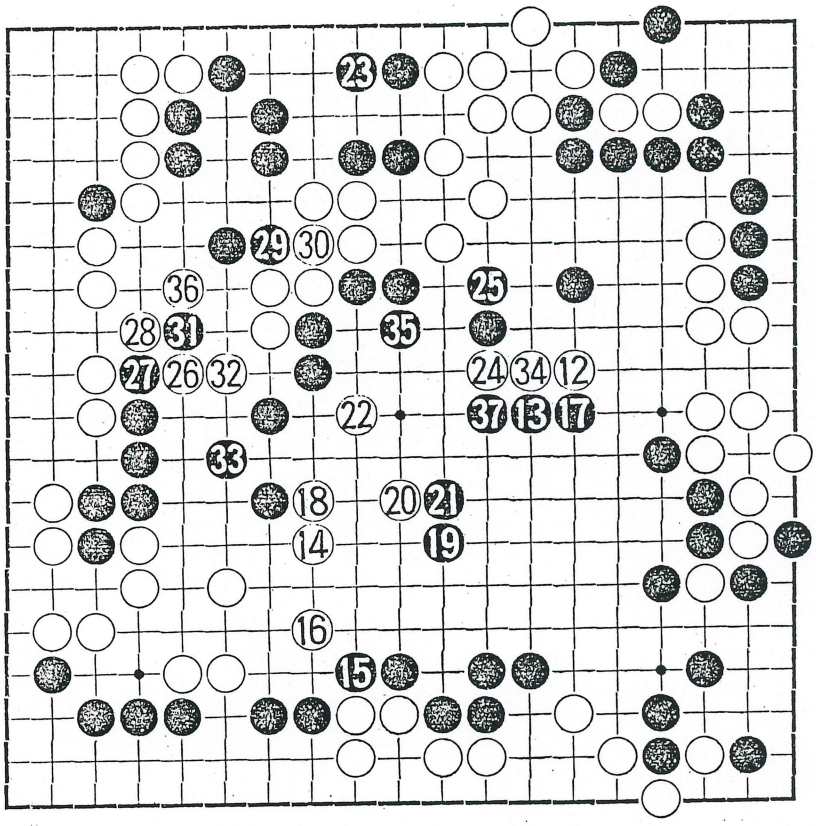
© Takao Matsuda 1964

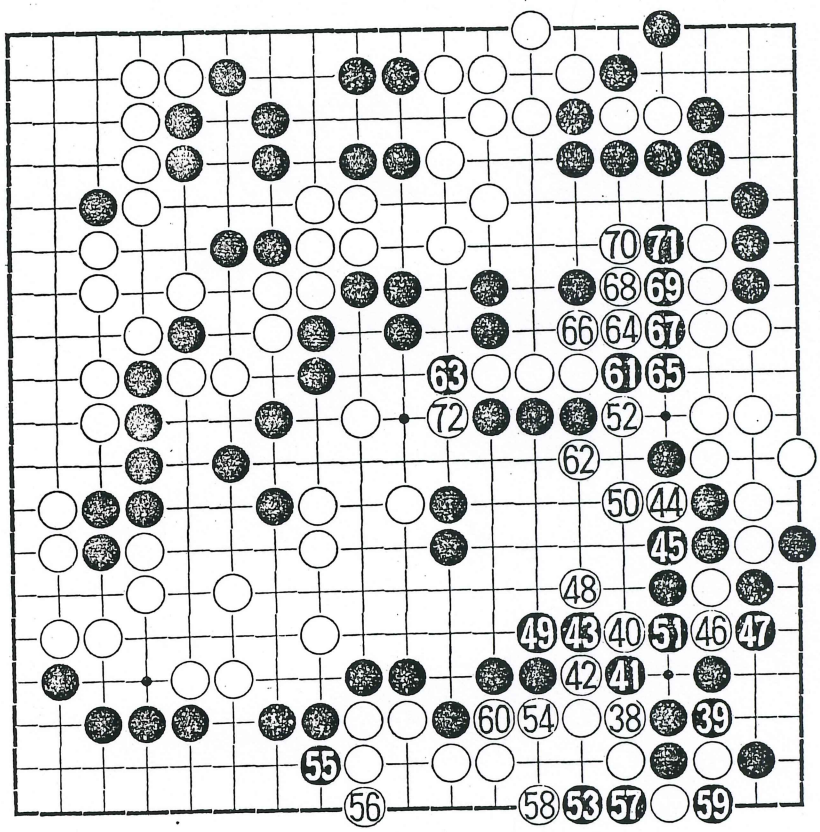
W(12)(14) followed by W(22)(24). Sakata plays like a beautiful machine, cancelling out B's center territory and winding up with a winning game.

B(17) loses the last chance for a possible contest by playing in the vicinity of (20).

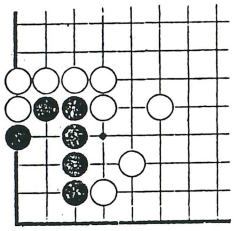
B concedes after W(72) in the final diagram.

Sakata mutters, "Ah, a reprieve! The younger players are tough." The score was 3 games to 3. The 7th and final game was played with a toss for colors. Fujisawa got B (giving 5 points komi) and started the opening with Sakata's favorite 3-3 opening with the B(3) play. By mid game the experts were in violent disagreement as to who was ahead but after a superb W(120) play by Sakata, W pulled ahead and after W(178) B conceded. Thus Sakata won the series and became the new meijin.

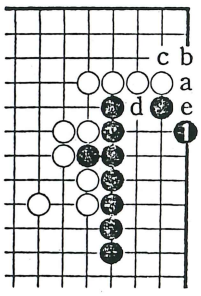




NEW PROBLEM: W to play and kill ...



ANSWER TO THE TESUJI PROBLEM IN G.L. #13

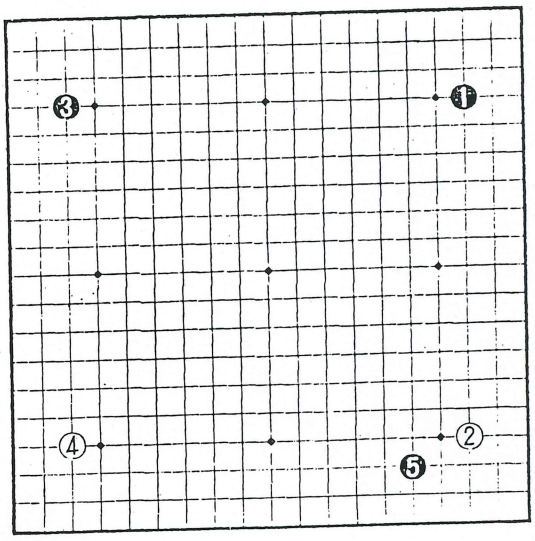


B(1) is the best play leaving a future threat to play at a, W at b, and B at c, for a ko fight.

B(1) at d is poor because W gets the end game play at e with sente.

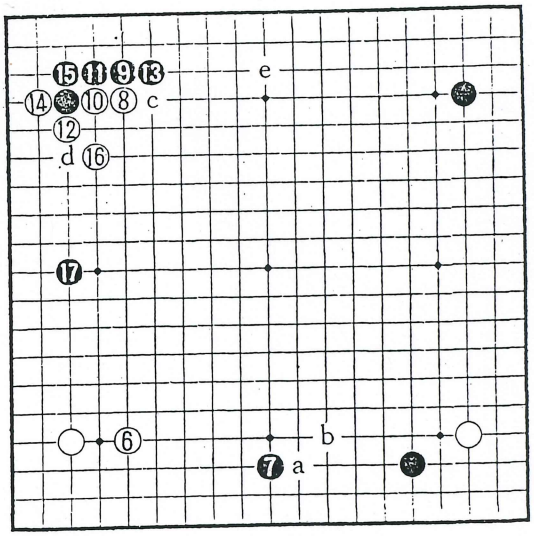
(C) Takao Matsuda 1964

FUSEKI STUDIES: PARALLEL OPENING
U. HASHIMOTO(W) vs SUGIUCHI(giv 4½ pts komi)

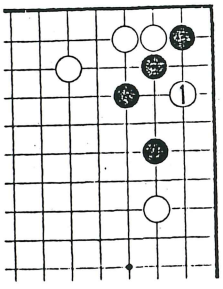


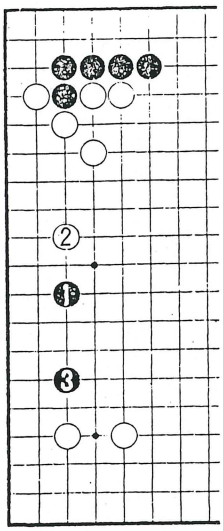
W(2), a favorite opening of Shusai.
B(3) forms an unsual "facing low point" in that this is usually played by W.
W(4) creates an identical pattern. When the opening structures of both sides are similar the chances are it will be a long drawn out game. W naturally takes into consideration the addition of the 4½ points komi.
B(5) should and takes an aggressive choice.

W(6) almost forces the B(7). If B neglects this area, W's play at either a or b becomes an ideal pincer-extension.
W(10) chose the "avalanche" variation because the regular play at (13) is poor. W(10) at (13), B at (11), W at c, B at d and W at e. B at d spoils the value of developing out from the W(6) position because now it merely becomes an extension and has no threat value.
B(13) may be played at c.
B(17) is well placed. Dia. A: B(1) seems more like the correct play but since W's corner is the one-skip high, B is still unsafe. Dia. B: B(1) permits W(2), but B's strategy is to continue elsewhere. B(1) has the satisfaction of having prevented W from getting the initial and ideal placement at (1).
Dia. C: If W continues with (1), this in itself is a small extension and besides, B has a threat to continue at a, W at b, B at c W at d and B at e. Dia. D: If W fails to attack, B can continue with (1)(3) and attack the W group while establishing its own safety.

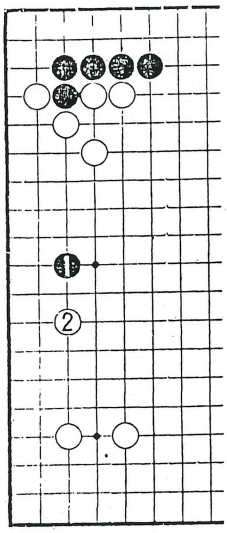


NEW PROBLEM: Bto play ... find the tesuji to resolve this situation.

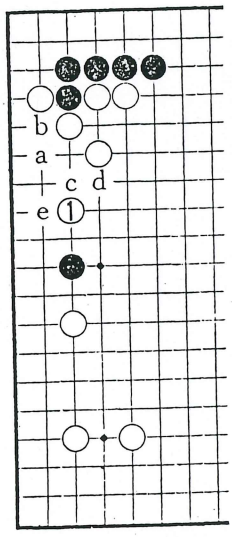




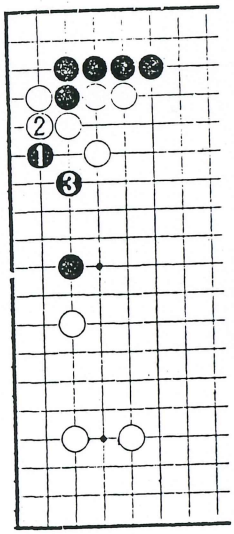
Dia. A



Dia. B



Dia. C



Dia. D

© Takao Matsuda 1964

W(18) avoids playing at a because this is playing into B's strategy. Thus, B gets (19) and a comfortable positioning in this area.

B(21) is correct in view of the solid strength of the upper left B group.

W(22)-(29) is a joseki variation.

W(30) normally completes this joseki exchange with a play at a. But in this case, since the upper left B group is safe, there is no future, a play at a becomes merely defensive. W(30), correctly, starts a fight in its own area of strength.

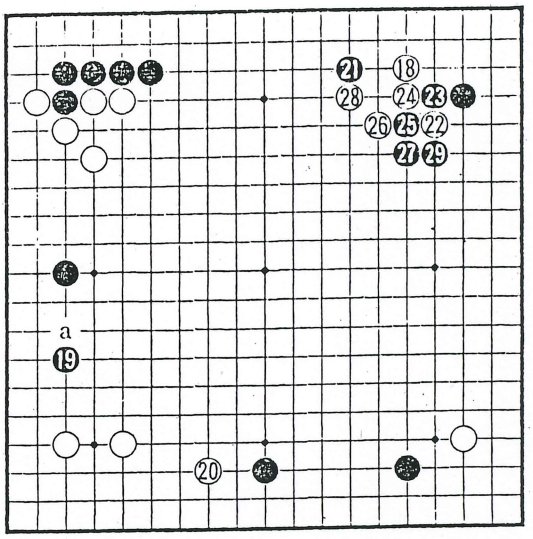
B(33) invites W(34) in order to get B(35). B(31) at (34) is poor because W would gladly continue to extend out on the fourth line.

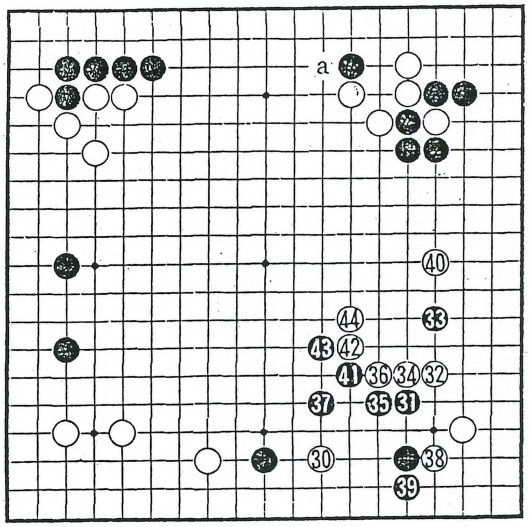
W(36)-(40) resulted in a kind of exchange, with W abandoning (30) and B the (33) stone.

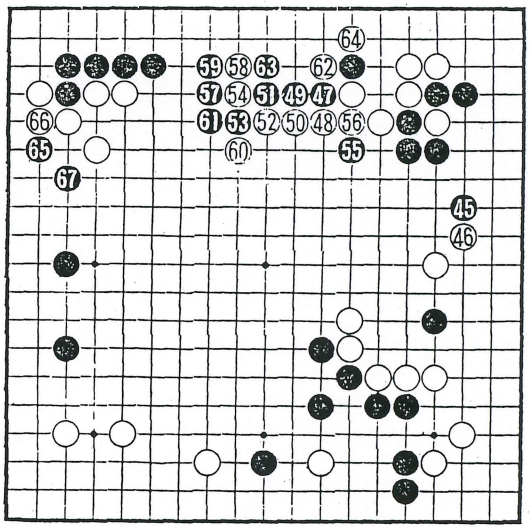
B(45) investigates W's intention and getting the W(46) response, quickly moves to B (47)which is now the biggest area left on the board. W(48)-(52) gives B territory but there is no better choice available.

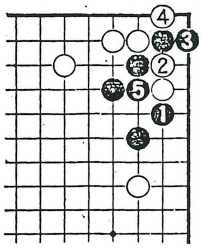
After B's competitive turn at (53), the exchange through W(64) is logical.

And finally B gets the (65)(67) plays and keeps firm control of the initiative in the mid game battle.



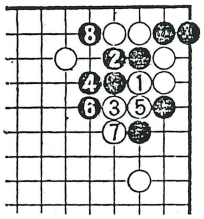




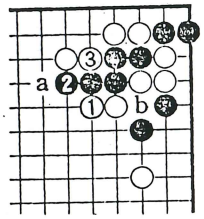


ANSWER TO THE PROBLEM GIVEN ON THE FRONT PAGE:

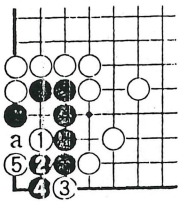
B(1) is the correct tesuji. B(3) is the related sequence that gives B the win. As shown later, the ladder consideration is of utmost importance.



If W comes out with (1)-(5), it becomes an exchange, amply satisfactory for B.



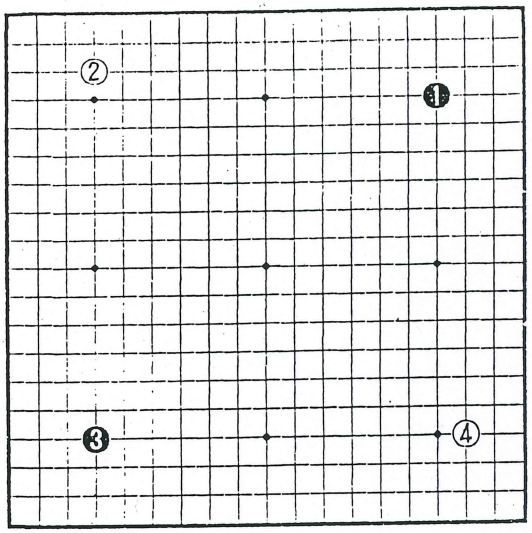
The ladder becomes clear with this diagram. If B(4) can not cut at b, because W captures with a ladder at a, this is a loss for B.



ANSWER TO THE PROBLEM IN G.L. #14

W(1) is the key play to kill this B group. B can not play at a.

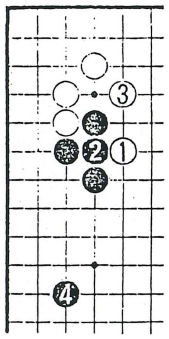
FUSEKI STUDIES: THE CROSS STAR OPENING
KITANI(W) vs KAJIWARA(giving 4½ pts komi)



B(1)(3) forms the Cross Star opening. Its essential intent is a fast aggressive pace.

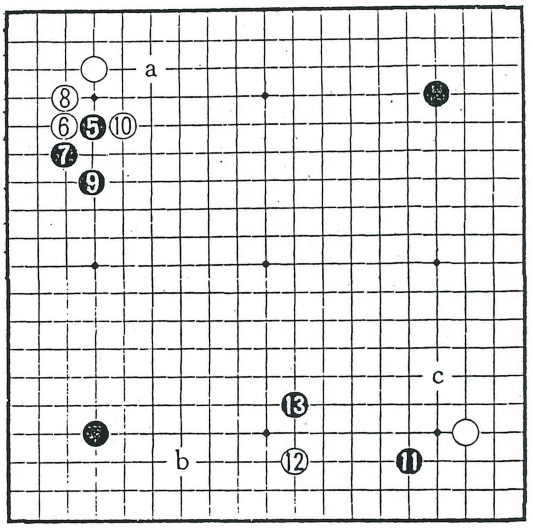
W(6)(8) is consistent with the W(2)(4) classical opening which emphasizes the corners.

W(10), usually played at a, was chosen to maintain the pressure against the B group. Dia. A: This joseki was rejected here because B's position becomes stable.



Dia. A

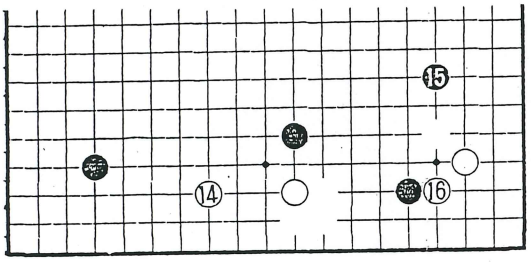
B(13) clearly plays for the center. This is consistent with the Star opening which considers the corner territory as secondary to a fast paced development. Normally, B(13) is played at b, and W responds at c.



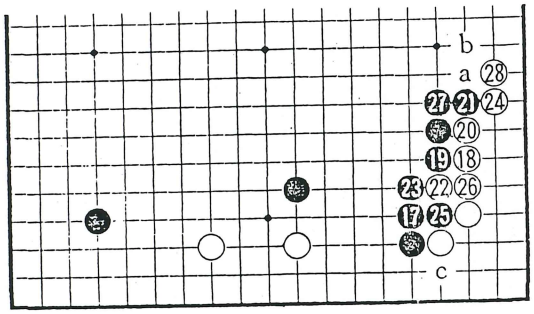
W counters with (16). After B (17), the sequence through W(28) is a logical one. B(25) at a, W at (28), B at b, and W at c, may also be considered as a valid variation.

B(29)(31) is necessary although it is gote. To allow W at (31) would be too big.

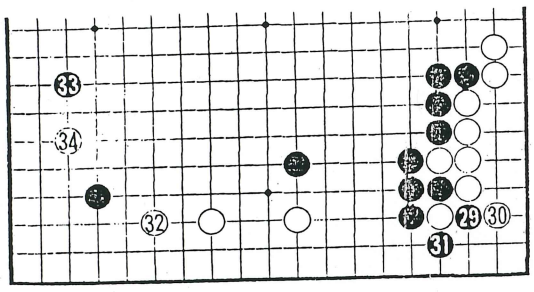
W(32) is a necessary precaution against the growing B's strength on the right. If neglected, B plays at (32).



B(33) was played in relationship to the upper B's group. It also considers the stable W(32) group. Specifically, if we consider that W would jump into the 3-3 point from the stable W(32), and therefor if we assume that B would block from the B(33) side and allow the invasion to connect out to W(32), B(33) should be as far out as at this point rather than say the big knight's extension from the corner.

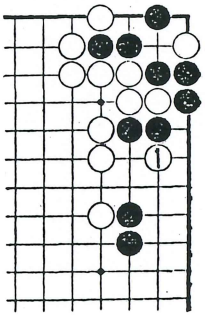


W(34) does not let B off so easily.

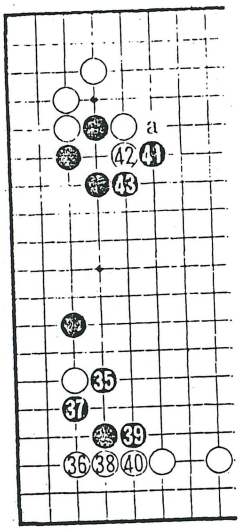


TESUJI PROBLEM:

B to play .....



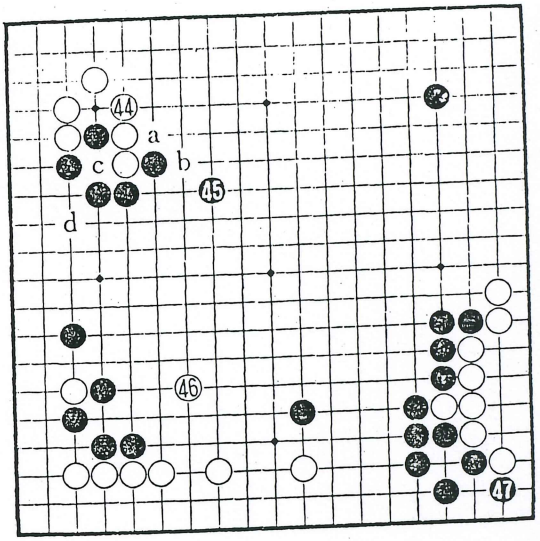
© Takao Matsuda 1964



B(37) is correct. It is clear that there is no point in B(37) severing at (38) because W can make both groups safe.

B(41) correctly plays for the center. B(41) at (42) is poor because W extends out at a, one step ahead of B.

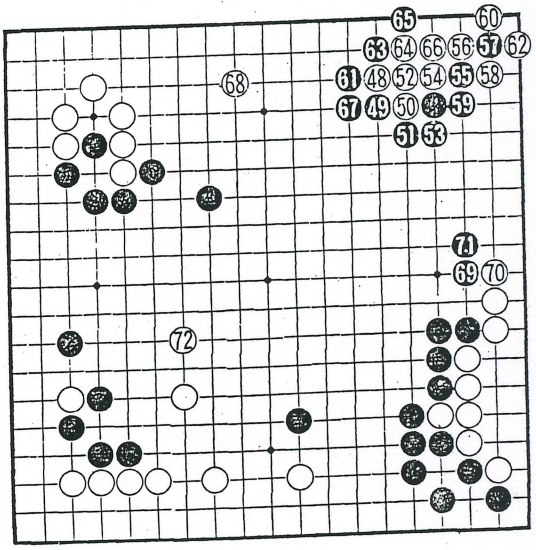
W(44) shows calm fortitude. If played at a, B not only gets to extend out ahead at b, but might even get a chance to play at c with sente. W(44) leaves the possibility of an invasion at d.



W(46) is a must. W can not afford to allow B to close off this entry into the center. B(47) is very big. W(48) is the correct side to approach this one remainning corner.

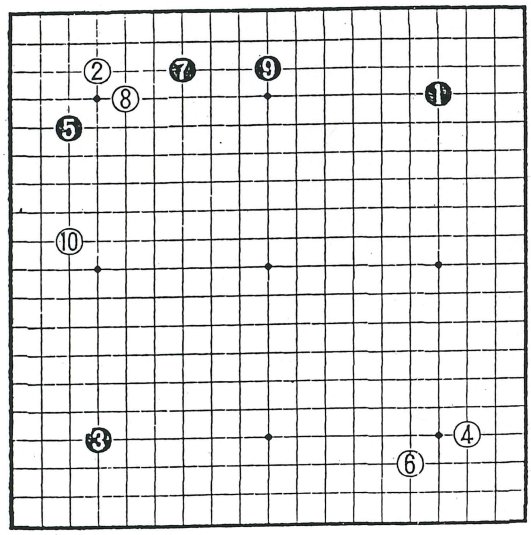
B(49), W(50) leads into a local tactical fight involving a number of standard techniques. W gains the corner, B gains on the outside. W(68) is a good play.

W is now ahead in actual number of points in hand. The contest will therefore be resolved on to what extent B gains in the form of territory in the center.



FUSEKI STUDIES:
CROSS STAR OPEN'G

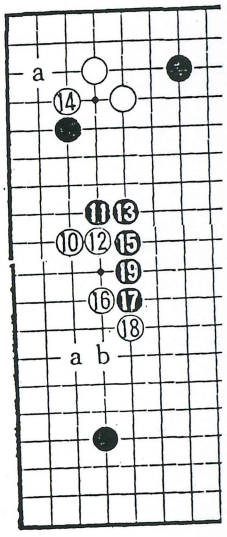
TAKAGAWA(W) vs
FUJISAWA, HOSAI



W(6) is a valid opening.

B(7)(9) is a joseki often used in conjunction with the Cross Star opening.

W(10) is not a severe pincer but it also counteracts the development from the B(3) corner. Dia. A: If W chose the closer pincer, this joseki might have been played.

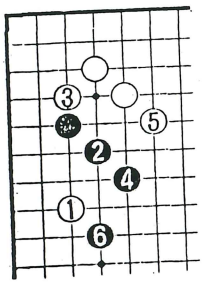


B(11)(13) is a standard manuever to pull out this B group.

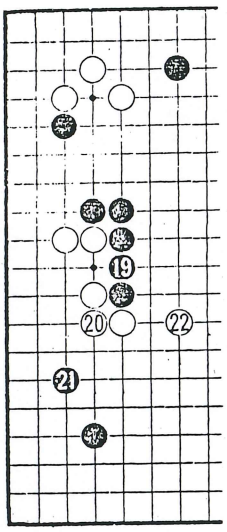
W(14) prevents W at a and is of vital importance.

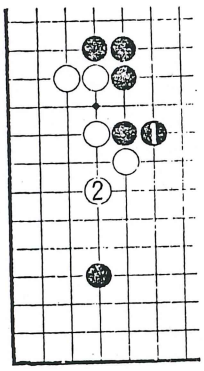
B(15) plays for a center game. B could have chosen to play at a instead. This gains points while attacking this W group. This illustrates two divergent but valid strategies.

If B(17) at (19), W would answer with b. This protects and also attacks the lower left corner.



Dia. A





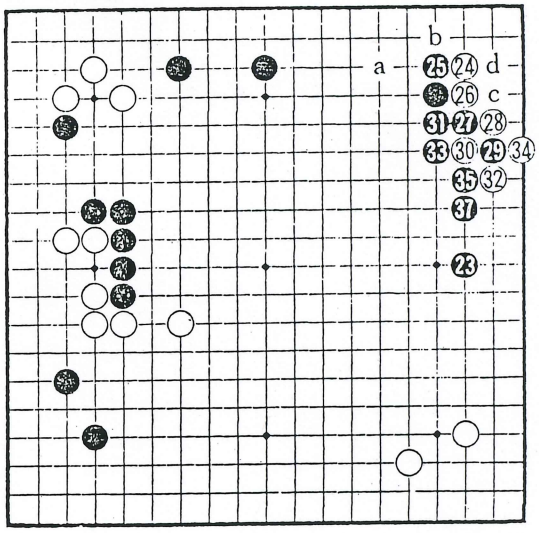
Dia. B

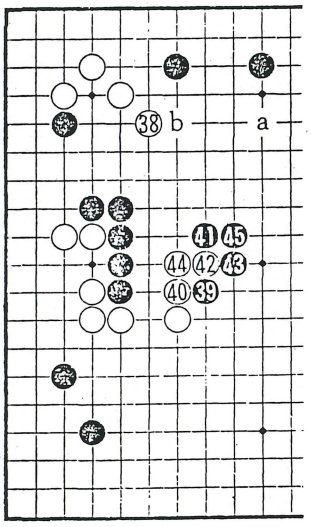
(conti- from #16)

B(19) forces the W(20) response and thereby gets B(21). Dia. B: If B(19) took the normal extension at (1), W conveniently gets W(2).

B(23) is a big positional play.

W(24) is a good invasion. If played at either a or at (30), B would attach from the corner, closing off the corner and attack the W stones.



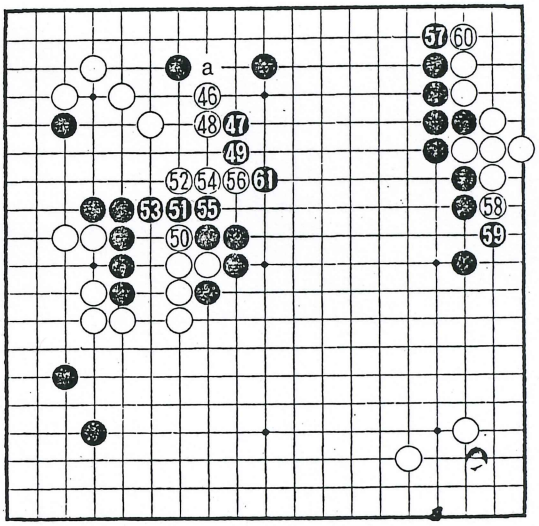


B(27)(29) prevents W from getting the turn at b with sente.

B(33) is the correct choice. B(33) at c, W takes at (34), B at d, is poor. W's continuation isolates the B stone on the right side and also spoils B's intent for a center game.

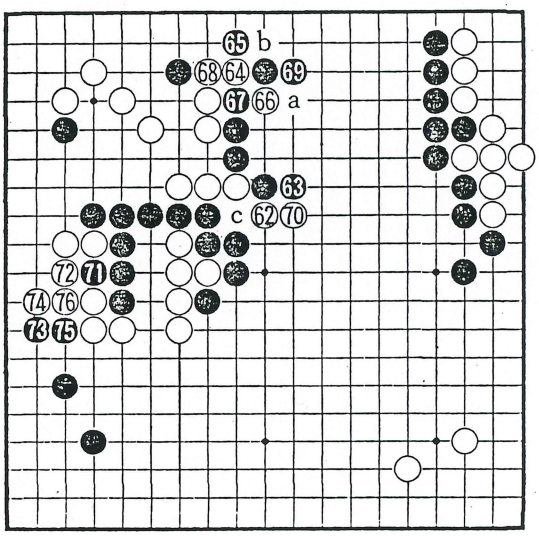
W(35) fills.

W(38) moves to cancel this growing B's center potential by means of attacking the weak B group on the left. If W(38) had hastily played at a, B would have counter-attacked with b.

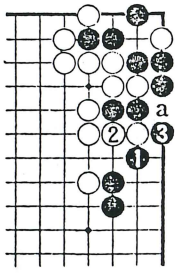


W(46)(48) leaves a play later to engulf the single B stone with a.

W plays skillfully to diminish B's territory. Nevertheless what remains is still a size to reckon with. B(69) at a, allows W at b. B(71) starts a counter play, attacking this W group and will try to find an opportunity to cut at c.

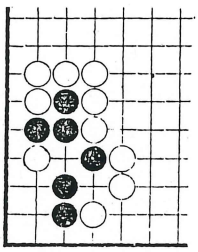


... B to play and live.

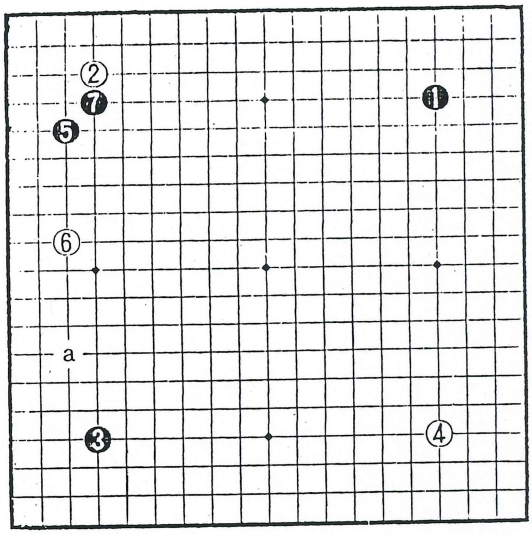


ANSWER TO PROBLEM IN THE G.L. #16

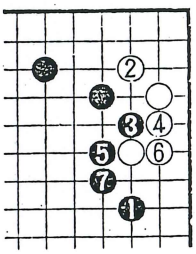
B(1) is the correct suji. After B(3), even if W captures at a, B takes back and maintains a connection.



FUSEKI STUDIES: THE STAR CROSS OPENING
HASHIMOTO, SHOJI(W) vs TAKAGAWA

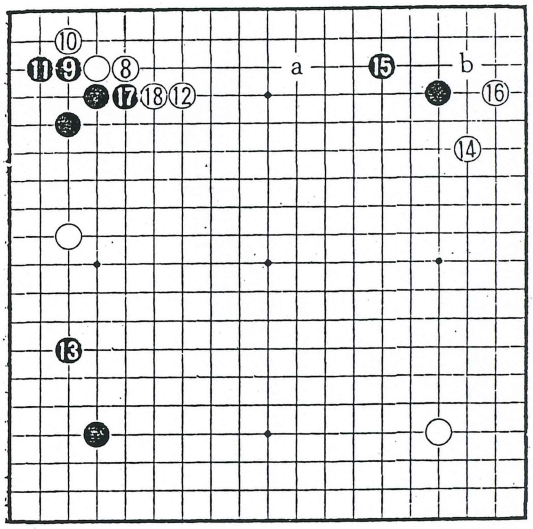


W(4) chooses to play at the Star point.
B(5) prevents the closure of this corner.
Since W(6) is not a strong pincer, B(7) could have been played directly at a.
W(14) is the correct side to approach. If the upper side was of greater importance, W should play directly at a.
B at b is not a mandatory response to W(16).
B(19) attacks rather than defend at a. If B(19) was played before B(17), W would answer at b, and thus if B follows with (17), W would not find it necessary to answer at (18).
W(20), B(21) is a poor exchange for W. But without it B would get b with sente. Besides, W(22) forcing B(23) now allows W(24).

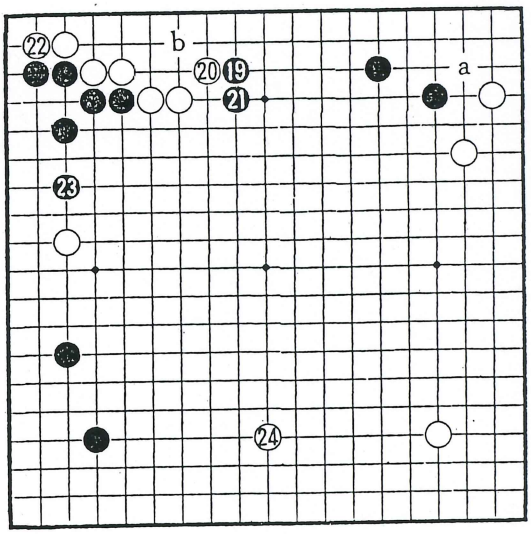


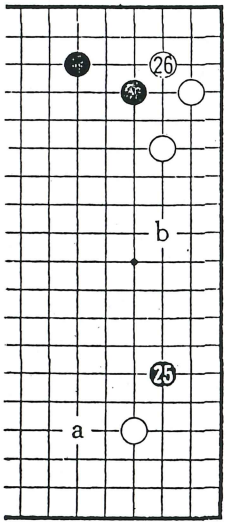
Dia. A

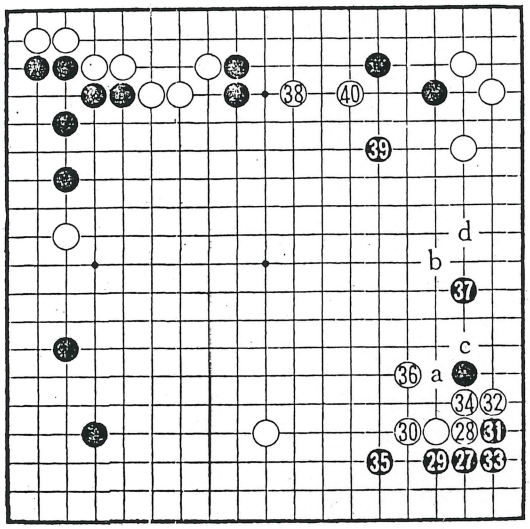
After B(25), if W makes the regular response at a, B takes the variation as in Dia. A.
B(27)-(35) is joseki. Experts generally play for the gain in the corner if they had an equal choice or when the advantages are not clear in a number of possible choices.



If W(36) were at the regular continuation at a, B would play at b and play for a future possibility to pull out at c.
B(37) took a firmer stand in this area because W(36) allows B at a (in other words B's structure is stronger than it looks) and therefore B need not fear W's pincer at d.
W(38) invasion seeks a fight. A complex fight is the best chance for W to overtake B's initial advantage.
B(39) counters and the mid game fight is on.



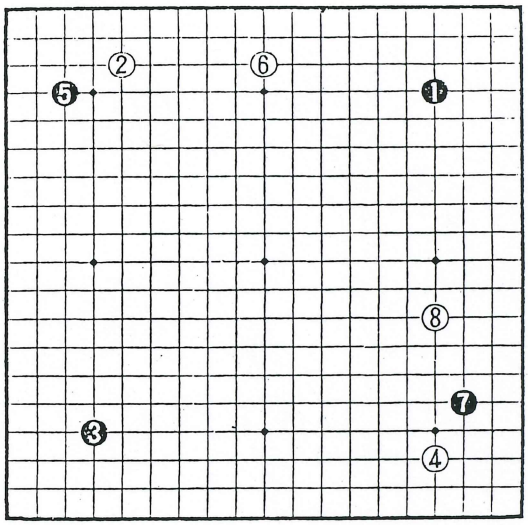




© Takao Matsuda 1964

G.L. VOL. III., NO. 17
The Go Letter

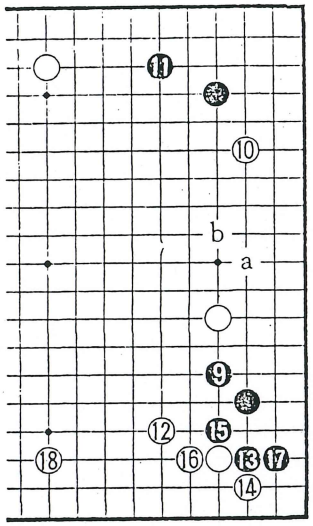
FUSEKI STUDIES: THE CROSS STAR OPENING
TAKAGAWA(W) vs SHIMAMURA



W(2), the Off Point, is used frequently to counter the Star opening.

W(6) forms an extension from W(2) and at the same time takes away the development out to this side from B(1).

B(7), preventing W's closure, is the logical next play.



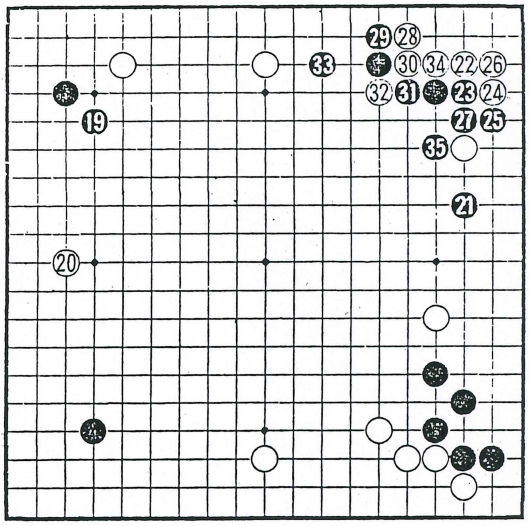
W(8), a popular pincer, is appropiate here.

W(10) B(11) exchange avoids B at a or b after W(18).

B(13) is an old variation. A direct play at (17) is considered better.

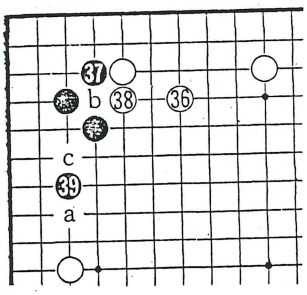
W(20) prevents the development from both the B(19) and the B(3) stones.

After B(21), W(22) takes a joseki variation giving up the side for the corner.

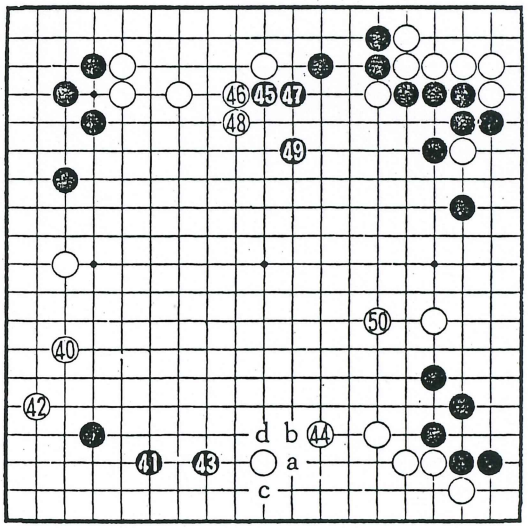


B(29) at (30) is the safe variation. W is able to get the cut at (32) before making the corner safe with (34). B(35) is necessary.

W(36) protects this W group and waits for a chance to use the W(32) stone.



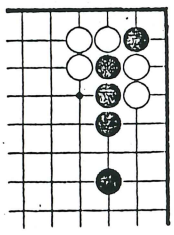
B(39) prudently holds back from playing out to a in order to protect against W's future invasion at c. W's prod at the weakness at b first, makes it possible.



W(40) starts a series of B and W plays that protect and threatens at the same time. If W (44) is neglected, B at a. After which, if W at b, B plays at c, or if W at d, then B at b.

B(45) increases this B's territory while preventing the reactivation of the W(32) stone.

W(50) begins to pull out to safety the last remainning unresolved stone and the opening stage now shifts to the mid game.

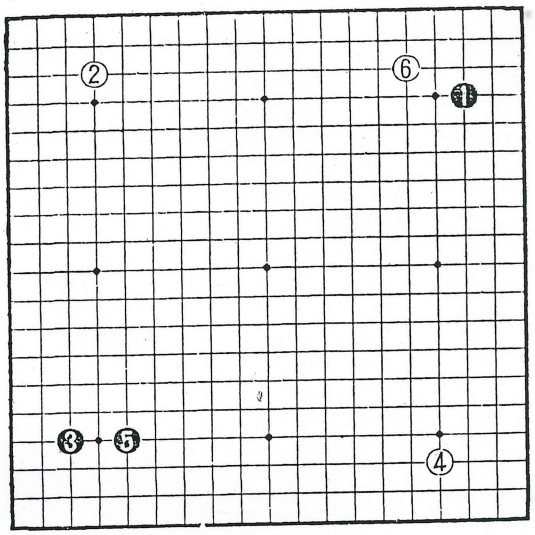


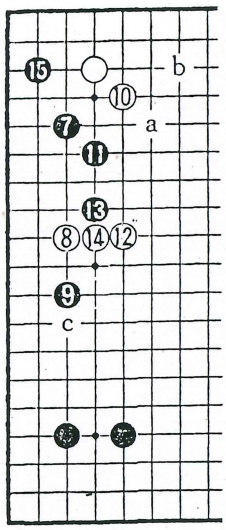
NEW PROBLEM:

B to play and win ...

© Takao Matsuda 1964

FUSEKI STUDIES: CROSS STAR OPEN'G SENCHI(W) vs JOWA

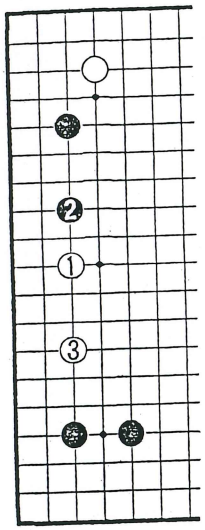




B(1)(3) forms the Low Point Cross opening.

B(7), W(8) and B(9) each considers the value of the B(3)(5) corner closure. If B(9) at a, W might not make the usual answer at b and play instead at c. Dia. A: W(1) is not normally played because it lacks pressure as a pincer. But by getting W(13) it is considered a valid variation.

B(11) through (23) is an old variation, popular at the time this game was played.

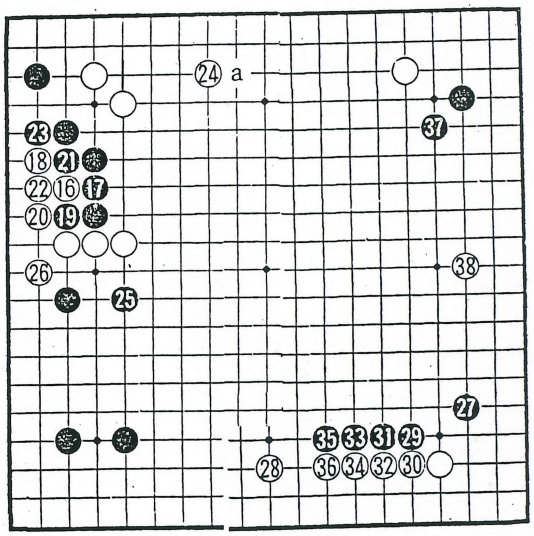


Dia. A

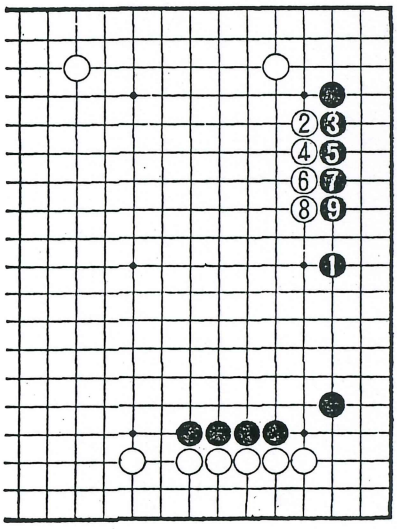
W(24) is about right. A further extension at a would leave the possibility of an invasion.

B(25) would take the sente threat at (26) today. The delicate consideration at B(25) is that if a play at (26) is left unplayed, W would make an extra play at (26) with gote.

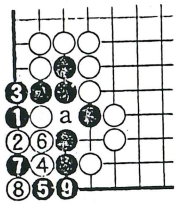
W(28) is the interesting play. While this is desireable in counteracting the growing B's potential on the left, it breaks the general rule of not extending out far from a low position. Thus, B(29)-(35) forces W into a low and somewhat congested group. But the validity of W(28) becomes soon clear.



B(37) is correct and must allow the excellent play at W(38). The reason is that B(37) is unable to play as in Dia. B: at (1) because it not only commits the same crime as W(28), thus negating it, but with W(2)-(8) help W build a tremendous potential on the upper board.

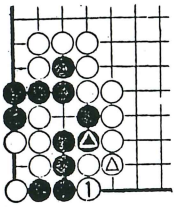


Dia. B



ANSWER TO PROBLEM IN #17

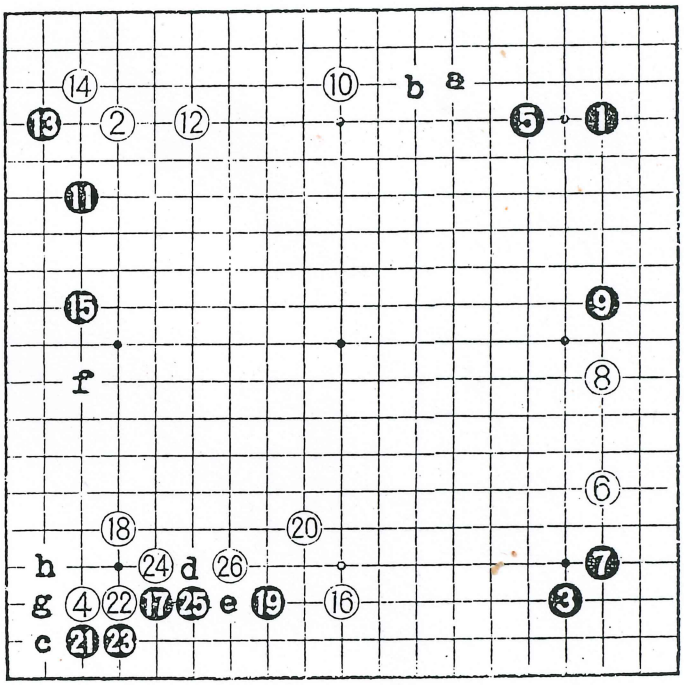
B(1)-(9) later allows B to capture and thereby live by playing at a.



If the B and W stones marked with triangles were played, W(1) forms a ko fight.

THE FINALS OF THE 1963
10th DEGREE TITLE MATCH TOURNAMENT

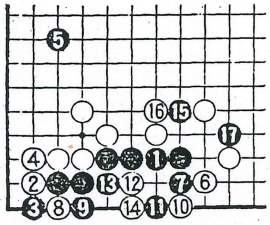
HANDA(W) vs U. HASHIMOTO(giv 5½ pts)



The veteran, 57 years old Utaro Hashimoto, won the first 10th Degree Title Match of 1962. He, even as a child protegy, was reknowned for his dashing, non-slacking style of play. Handa won the Challenger's Tournament. Handa has short cropped head, soft manners and looks like a Zen priest. He has attracted little attention up until recently because of his seemingly colorless game. Apt to be discounted as a serious threat, his record on theother hand, is formidable. He alone among all the other masters, about break even on match games played with the outstanding Sakata. Since about a year ago, Handa has given up smoking and drinking and reputedly devotes his whole life just for Go.

This is the 4th of the best 3 out of 5 games. Up to now Handa leads by the score of 2 to 1.

B(9) is an excellent choice here. Since the W(2)(4) are both one stone corner positions (as compared to the low point, which is a two stone corner opening), there is no need to approach these corners immediately.



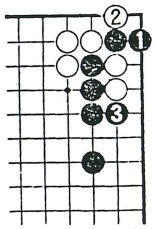
Dia. A

W(16) could have taken the equally good play at a.

B(17), therefore, could have taken the play at b.

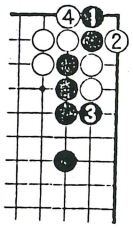
W(22) at c, B at (23), is poor because W's structure is not sound.

After W(26), B chose to push out at d, and cut. The sound play was to defend at e and allow W at f. After which W^B could either continue at g, W at h, B at c, or W^B could now play at b. In response to W(26), B at d, does not require a safety response even if W continues with c. Dia. A: B gets (5) and even though this group is reduced to one eye, B(15)(17) gets this group out to safety.



ANSWER TO PROBLEM IN #18:

B(1) is the correct play. This 2-1 point often plays the key role in corner situations.

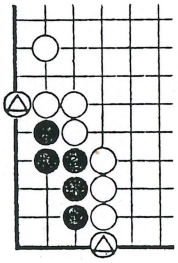


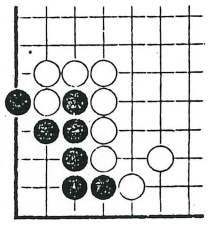
B(1) fails.

© Takao Matsuda 1964

NEW PROBLEMS:

B to play and live...





... W to play and kill.

The aim of B(27)(29) is the fierce tactics of B(33)(35), a good example of Hashimoto's style of play.

B(39) can not play as in Dia. B: because W wins with (12). W(4) fills. B(7) at a is not valid with both the weaknesses at (7) and a.

The end result after W(46) favors W. If W later plays at a, 3 B stones can be captured.

W(48) is interesting. Both Hashimoto and Takagawa feels that W(48) is correct. But Sakata feels that W(48) was slack and it should be played at (60).

B(51) counters against W(50).

W(54) rejects the line in Dia. C as favoring B slightly.

B(57), a demure play, is unlike Hashimoto. The maximum play is at the left of (54). If W cuts at (58), B temporarily leaves the many possible continuations and gets the one skip jump towards the center from the B(47). Or, if W extends towards the center from W(54), instead of cutting, B now connects at (57).

W(62) is part of the dividends of W(48). The orthodox reply to W(62) is to play at b, W at c, B at d, W at e, B at f, W at g, to allow W to connect out and in exchange to get the push h.

Hashimoto unexpectedly counters with a difficult line, B(63).

Dia. B

Dia. C

Dia. D

Dia. E

If W(64) at (70), B at (65), W at (67), B at (72) and captures the W stone invasion. Therefore, W counters with (64)(66), leading to an unusual exchange.

If W(74) at (75) as in Dia. D, this is poor for W because B (4) pushes into W's territory. W(3) can not play at (4) because B at (3) captures the W stones.

B(75) could have taken the variation given in Dia. E.

W(76)-(84) is normally considered poor for W. Here, since the nearby W's structure is fairly safe, this exchange is about even.

W(96) is excellent. B can not push through at (98) because W at a, B at b, and now W at c, leaves this B group with only one eye and in danger.

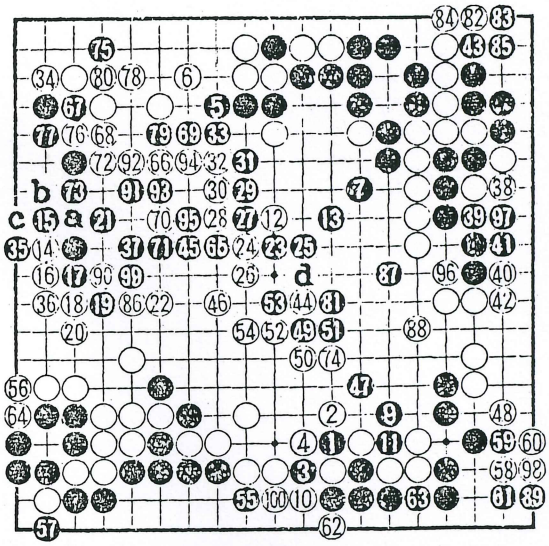
HANDA(W) vs U. HASHIMOTO (continued)

B(3) should extend out to (4) and fight. W (8) takes ko. W(10) wins the ko and makes the better of the exchange even though B(9) (11) gains 3 W stones.

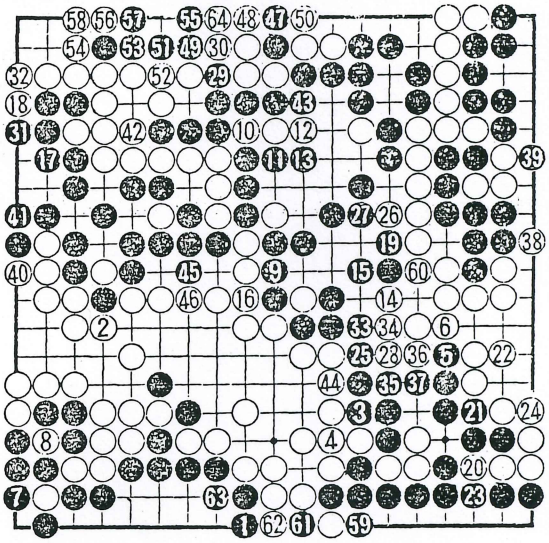
W(14) is normally played at (18). W(14) is prepared to fight the ko if B(15) at (16), W at a, B at (15), W at b, B at (73), W at c, B at (21), W at (17). W has numerous ko threats at the W(38) area. W(14) at d is another valid line of play.

W(38) is an excellent end game sequence of play.

B(65) was the final losing play. W saves with sente with the sequence through (72). If B(65) at (92) or at (76), B had the edge.



After B(265) fills to the right of (61), the game ends with a W win by the slim margin of ½ point. Handa gets 3 wins and the 1963 10th Degree Title Match.



FUSEKI STUDIES: THE CROSS OPENING
SAKATA(W) vs HASHIMOTO, UTARO

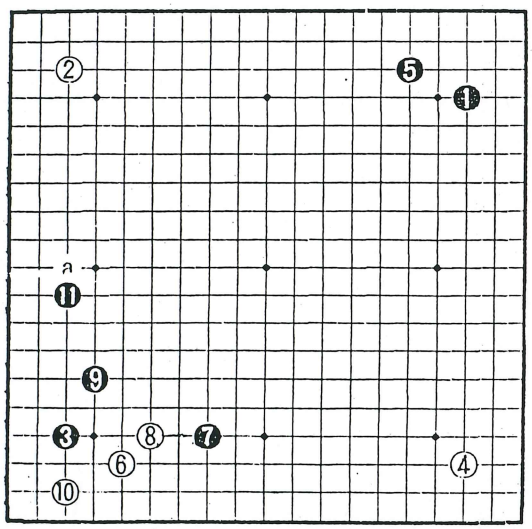
W(2)(4), as far as the corner territory is concerned, goes one step further than B(1)(3).

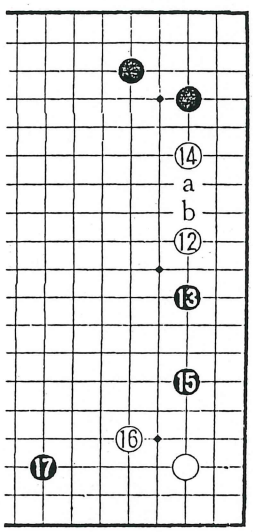
B(7)-(11) is standard joseki. B(11) at a, is also joseki. But since it leaves the possibility of a future invasion and since the W (2) is a safe position, B(11) was chosen.

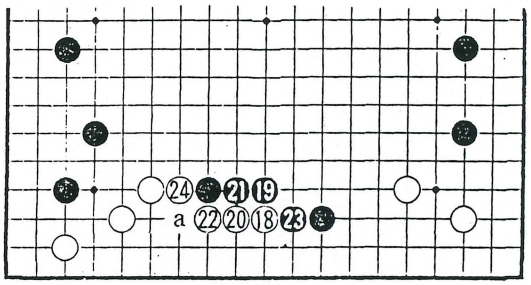
W(12) plays the biggest side area. W(12) may be played one further towards (13); in which case, B plays at b.

B(13) at a would be conservative. Thus, B(15), W(16), B(17), seems to follow a natural sequence of momentum.

W(18) adroitly gets in the invasion before B gets a chance to protect at a. This in a measure attacks the W group on the left. This swing is big enough to make W(18) valid. This type of play is normally played as a mid game tactical manuever.

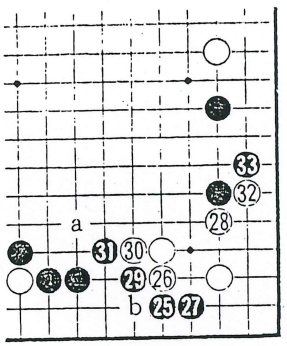


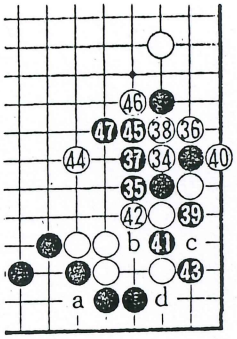




© Takao Matsuda 1964

SAKATA(W) vs U. HASHIMOTO (continued)





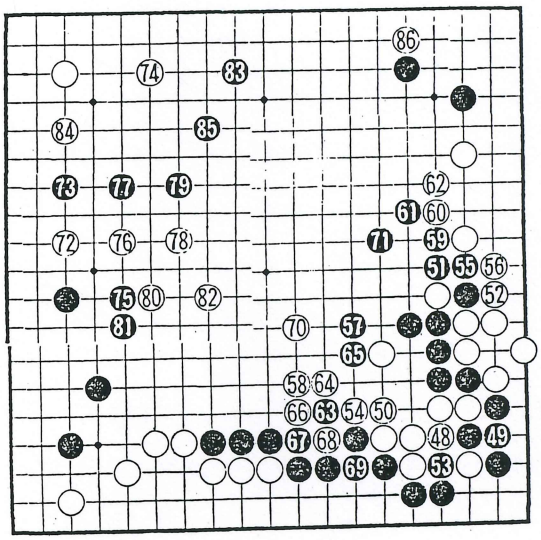
B(25), correctly, attacks the W group. B (25) at a completes this B structure but in this case it is weak.

W(26)(28) technique is aptly applied.

W(30) forces B to make a decision. Since B(31) took the maximum position, W can plan the continuation with the possibility of using the cut at b.

W(34) initiates a most difficult tactical situation. B(41)(43) gains the corner but B group on the outside is exposed to danger.

W(44) is a focal point and it takes into consideration the sequence W at a, followed by W at b, B at c, and W at d.



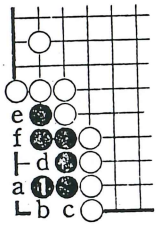
B(51) before protecting at (53) was sharp.

B(57) followed by B(63)(65) are excellent series of plays strengthening B's structure while attacking the W group.

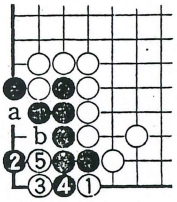
W(72) is an interesting play. Since W is behind, W(72) deliberately exposes itself to danger. Thus creating more complexities and more opportunities for W to overtake B.

W(86) is advanced tactics. The strategic idea is to either impenetrate this corner or gain some foothold in order to attack the B (79)(85) group on the left.

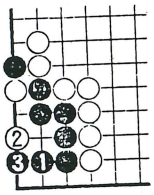
ANSWER TO THE PROBLEMS IN THE G.L. #19:



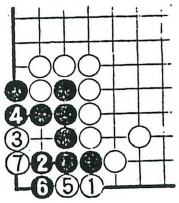
B(1) is correct. B(1) at a, W at b, B at c, W at (1), B at d, W at e, B can not block at f, and dies.



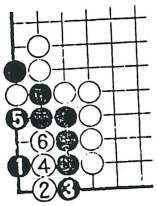
W(1) is the correct proceedure. The sequence through W(7) leaves B with only one eye.



In this structure B(1) is also the correct play. If W(2), B(3) and lives.



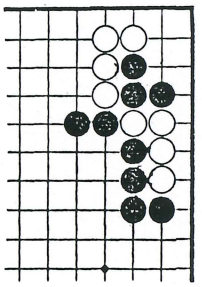
If B(2), W(3)(5) kills this group because if B at a, W at b and if B at b, W at a.



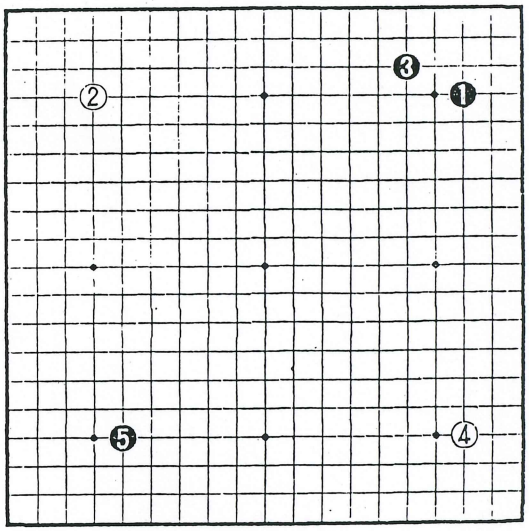
B(1) fails.

NEW PROBLEM:

B to play and win .....



CROSS OPENING STUDIES: SHUYEI(W) vs SENJI



B(3), completing this corner, is a safe opening manuever. This is most often seen in B's game when no komi is given.

B(5), the high opening, places the center "influence" to be of prime importance.

Thus, after W(6), B(7) chooses a joseki variation consistent with the original intent.

W has the satisfaction of closing this corner with (22). B(23) becomes of vital gain for either B or W. W(24) is played usually to safeguard this corner, when the corner closure is the big knight's W(22).

B(25) is the correct side to approach. The approach from the side of (26) would be poor because W can readily jump into this side later from the open lower left corner.

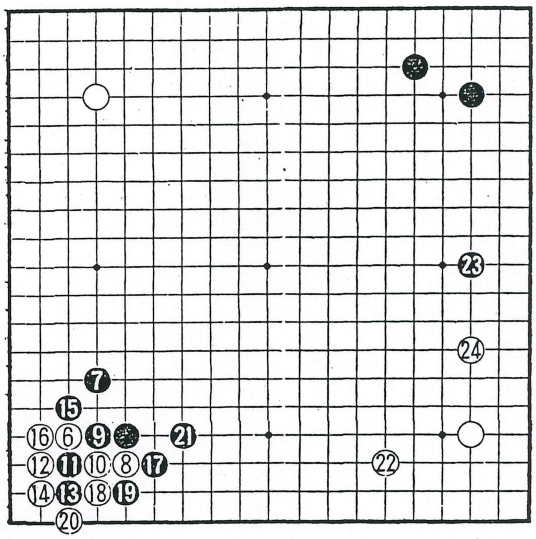
B(28) refrains from over-extending out to x. Considering B's strength (lower left), that would be inviting a B's invasion.

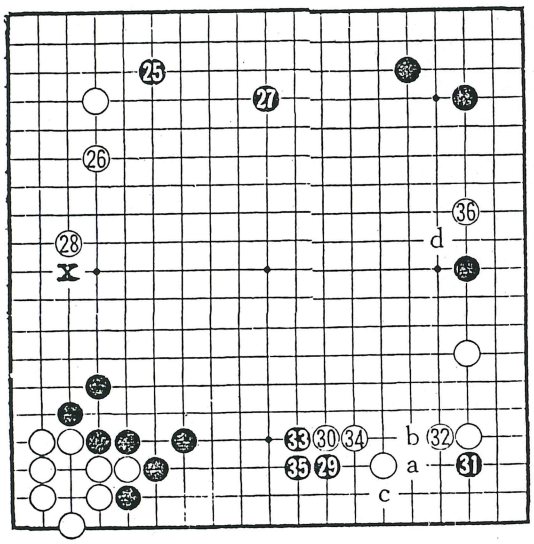
B(29), backed by strength, can take this maximum extension.

W(30) prevents B's invasion at a, W at b, B at c. And since it would not be possible to invade B's territory (with its strength), there should be no regrets in consolidating this uninvadeable territory.

B(31) is played with an adroit timing. This leaves a residue of play in this corner.

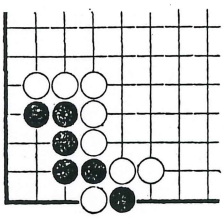
With the additional strength gainned with W(30)-(34), W naturally invades at (36). To play a safe diminishing play at d would be too soft. The major mid game fight begins.





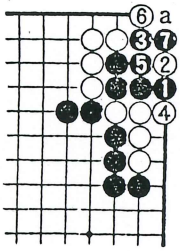
NEW PROBLEM:

B to play and live ....



ANSWER TO THE PROBLEM IN #20:

B(1)-(7) is correct. The crucial point in this formation is that W can not play at a.



(C) Takao Matsuda 1964

FUSEKI STUDIES: THE CROSS OPENING
KITANI(W) vs TAKAGAWA (giv 4½ pts komi)

B(3) has the following strategic meaning. If W(4) at a, B plays at b and gains the satisfaction that W was restricted to the play at a in this corner. Since W(4) was played in this empty corner, B(5), W(6), and then B(7) becomes an ideal pincer-extension. As far as the left portion of the board is concerned B has gained the advantage.

W(8)-(12) calmly settles this corner and with W(14), closes this corner. B(13) may also be played at a.

B(15)(17) is related to the (13) position. If B(13) were played at a, B(15) would have taken a continuation pressing at (16).

W(18)(20) establishes the safety of this corner. It would be unbearable to allow B to run into this corner at x.

B also gets to protect at (21).

W(22)-(26) begins to define the positioning over the board. W seeks to avoid clashes and hopes to bring the 4½ points received as komi to its advantage.

B(27) at a is equally good.

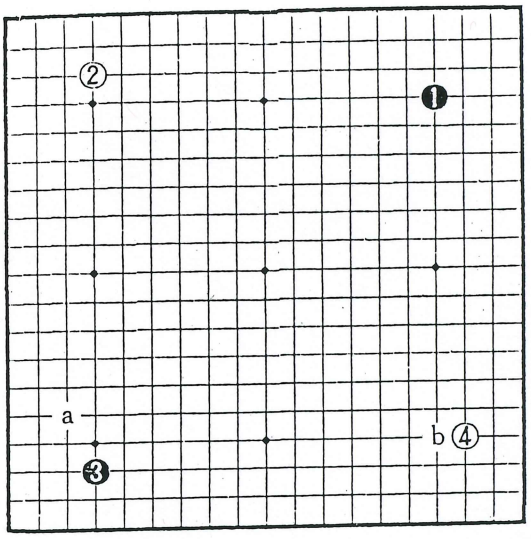
W(28)-(32) followed by the subsequent plays W(34)-(38) were an attempt to cause this B group into a congestion of forces.

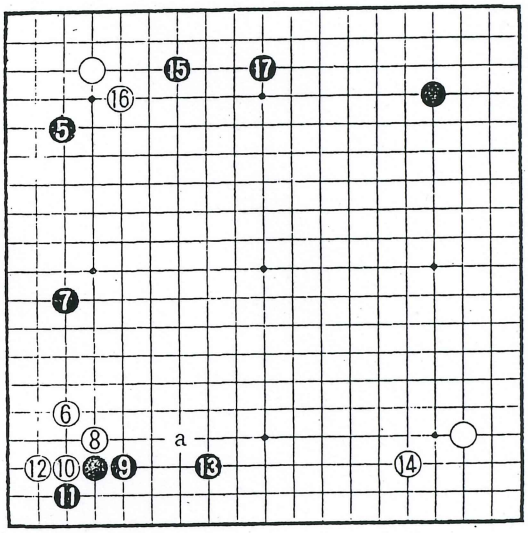
This play fails with the excellent counter B(39)-(45) which spoils W's plan to build a huge territory in this area.

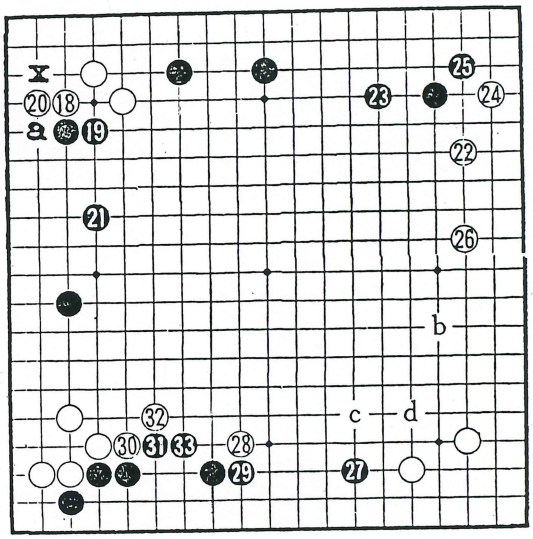
An alternative plan at W(28) was W at b, B at c, W at d, and B at (32). It is true, that this plan does lack vivacity.

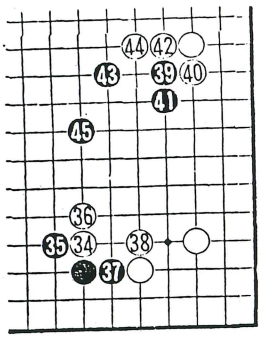
W(46) was not as effective with the proper B(47) response.

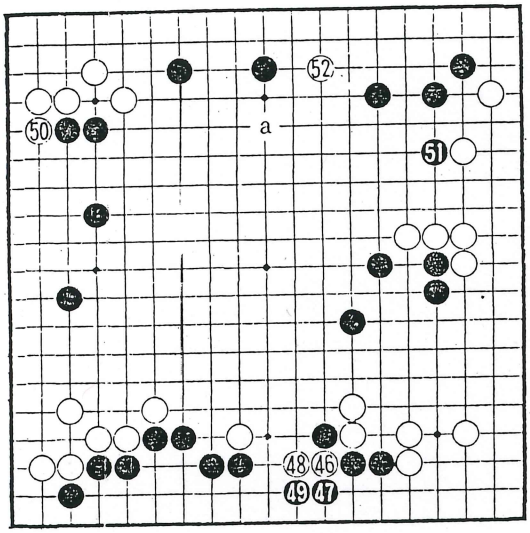
W(50) is an excellent play. B has no good precise response. W(52) is a drastic step before B gets to protect with a.





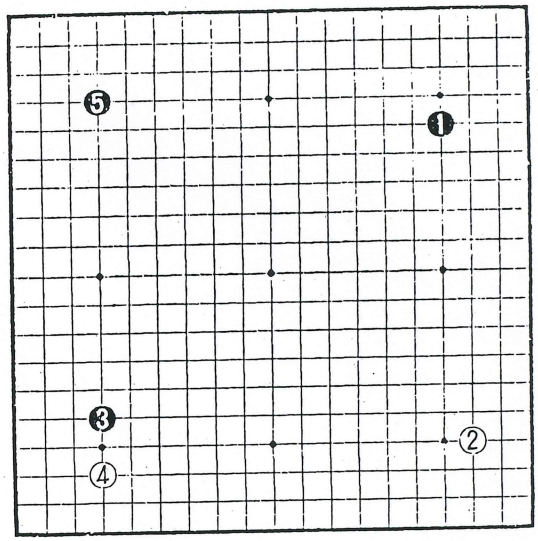






Thus, the major mid game fight begins.

CROSS OPENING STUDIES: KITANI(W) vs YAMABE



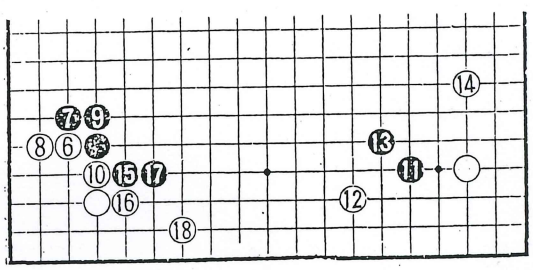
B(1)(3) forms the unusual high point cross opening. B(5) is consistent, playing "influence" rather than placing the importance on corner territory.

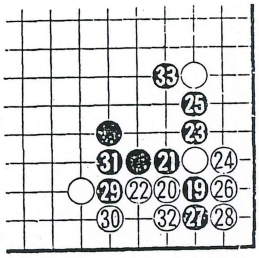
W(8) is a variation favored by Kitani, who has a highly individualized style of play.

B(11)-(17) gives a clear indication of B's strategy to play a center game.

B(19) and W(20) lead to the logical conclusion through B(33).

The strategy of Go is based on two opposing tensions. The static, immediate gain of "territory"; and the development of potential gain called "influence". This game is of particular fascination because of the clear contrast and the well defined positions of these two strategic thinking.

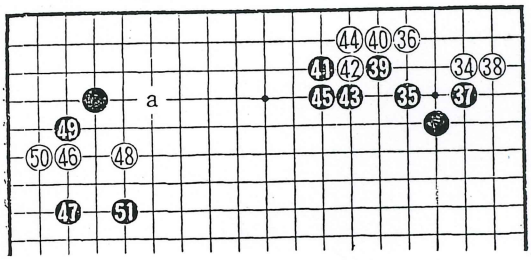


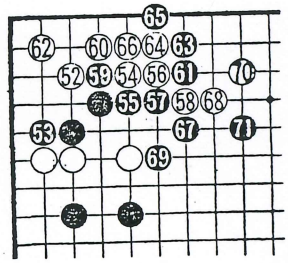


W(34)-B(45) is again W for "territory" and B for "influence".

B(47) relies on the accumulated influence to start a fight. It would be poor for B (47) to calmly answer at a.

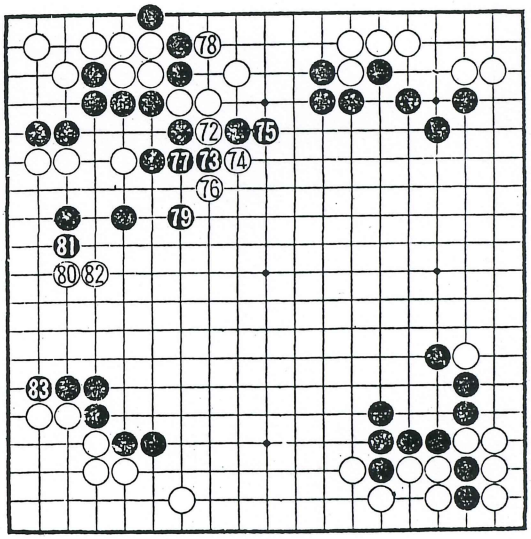
B(49) before playing at (51) aims at a future threat to play between W(46) and (48).





W(52) investigates B's response. W is willing to give up the 3 W stones if necessary.

Thus, after W(58), B(59)(61) follows the correct sequence and with B(71), builds a huge center potential. W on the other hand, has definite territories in the four corners.



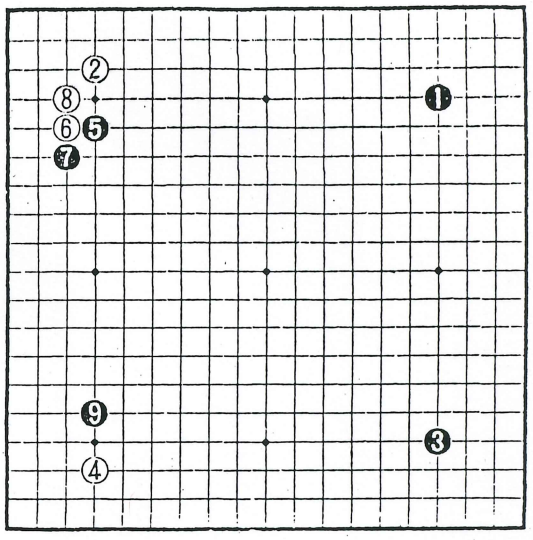
W(72)-(78) assures the capture of the 3 B stones and in the process makes a few exchanges that might become useful in the future.

W(80) invades! W(80) tries to utilize the lost 3 W stones in order to get a foothold into this center.

B(81)(83) aims at engulfing the 2 W stones en toto. The key to this contest is now clearly defined. It rests on the mid game regarding this huge B's potential territory.

© Takao Matsuda 1964

FUSEKI STUDIES: THE STAR OPENING
TAKAGAWA(W) vs SAKATA(giving 4½ pts komi)



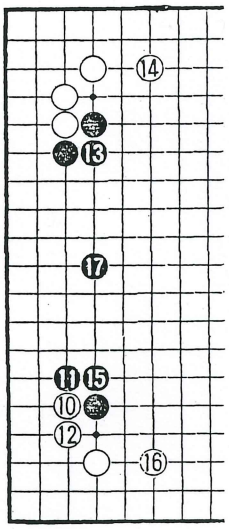
B(1)(3) forms the Two Star opening. Its main characteristic is its fast paced development.

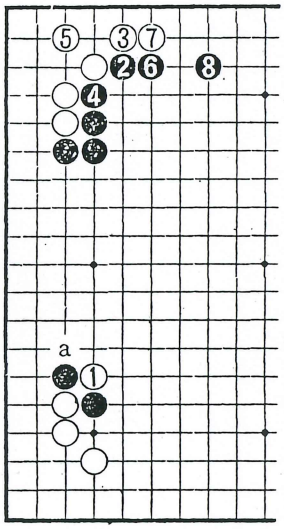
W(2)(4) forms the "facing" Low Point.

B(5), rather than at (6), is more in keeping with the intent of the Two Star to play for "influence" r ather than "territory".

B(9) leaves the resolution of the upper left corner, to be decided depending on how W responds in this corner.

W(10)-B(17) is a settlement whereby W gains territory in two corners and B gains on the outside or "influence". B's satisfaction rests on B(17) which forms an extension for both the upper and lower B groups with one stone. Dia. A: While W(1) is tempting, B (2)-(8) builds a more than compensating wall of influence which fits the Two Star ideally. In addition, W(1) requires an additional follow up to make it meaningful. If B gets to play at a after B(2)-(8), B is now in a better position to build a huge potential.

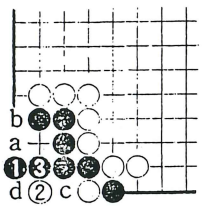




W(18) is the best play on the board. And this play balances the excellent B(17). Plays at a or b are less significant because of the low compact structure at W(14) & (16). B at a or b has very little threat value.

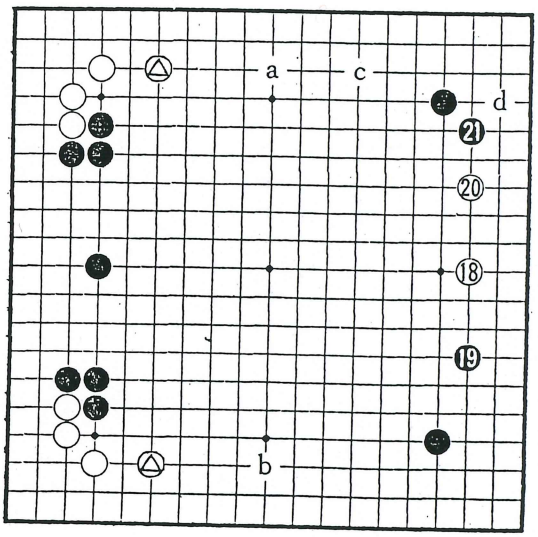
B(21) at c allows W at d.

Dia. A



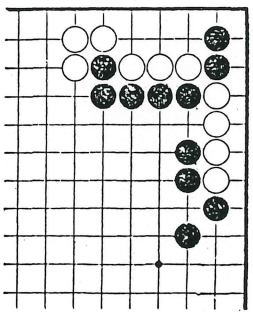
ANSWER TO THE PROBLEM IN #21:

B(1) is correct. If W(2), B (3) and W can not fill at c. If B(1) at (3), W at a, B at b, W at (1), B at c, and W at d, forming the corner bent four to kill this B group.



NEW TESUJI PROBLEM:

B to play and win .....



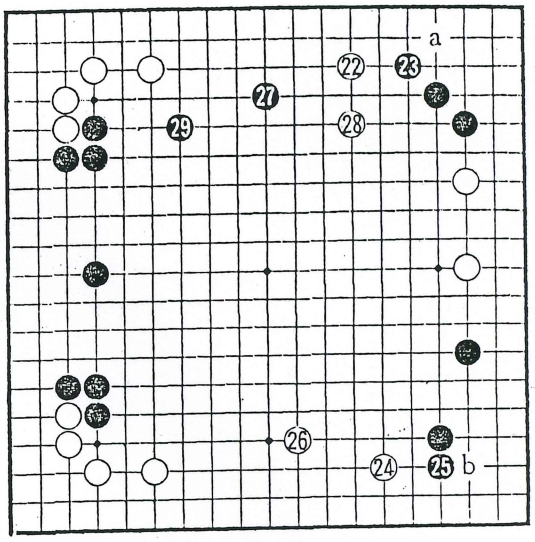
TAKAGAWA(W) vs SAKATA (continuation)

W(22) prevents B from playing at this point and forming a maximum structure. And if B answers at (23), W gains the satisfaction of having cramped this structure. On the other hand, B(23) must be played because to allow W at a would be intolerable.

B(25) is a natural response. If left unprotected, W invades at b.

B(27) should be played at (26) if W protects at (27). B should not allow W to get both plays.

B(29) forms a linkage towards safety and at the same time adds to the building of a huge potential territory on the left side.



W(30) is important. Played by either W or B, it serves to increase its own area while decreasing its opponents area. This is an example of a visual sense of positionning.

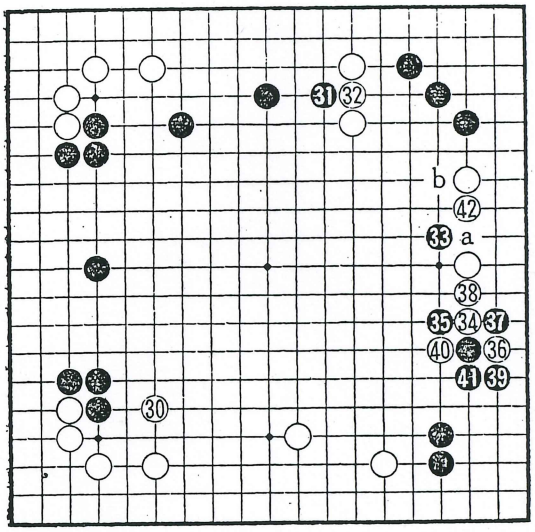
B(31)(33) begins the attack. If W(34) at a, B at b, and B indirectly attacks the W(32) group of stones while "leaning" against these W stones.

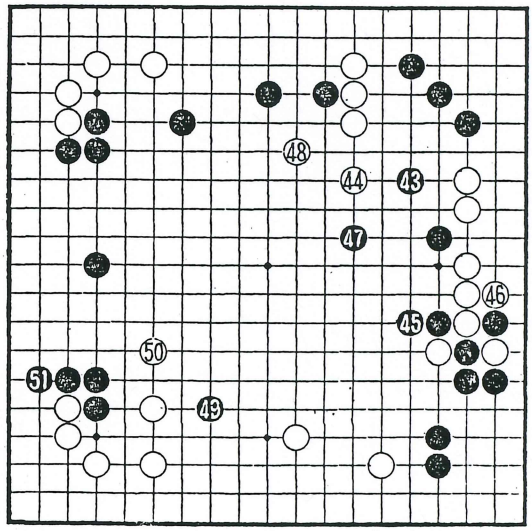
W(34)-(42) is an excellent display of a series of technique to avoid B's strategy.

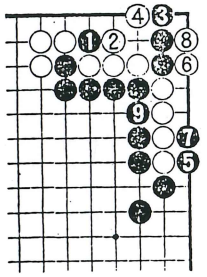
Nevertheless, with B(43) B does separate these two W groups and retains the initiative of the attack.

B(47) attacks and protects itself.

B(49) is advanced strategy. Basically, B's intent is to draw the W(50) response and to get the B(51) play. B(51) makes this side safe from invasion and seeks to diminish W's corner territory. Added to this,B(49) is very well placed to hamper W from forming in this area. The mid game fight is on.



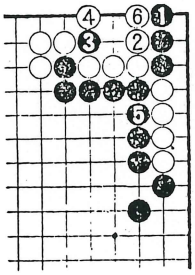




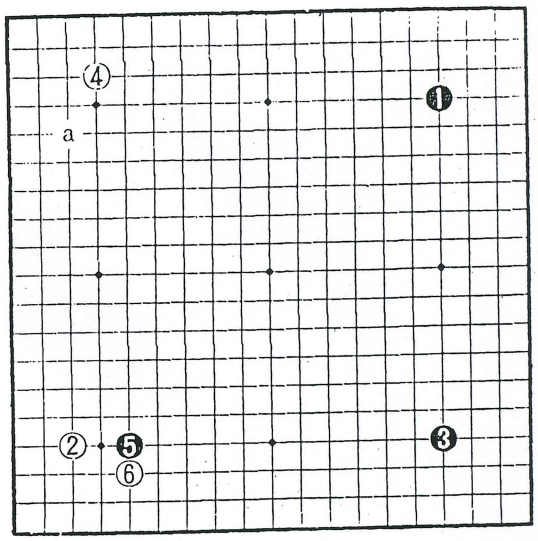
ANSWER TO TESUJI PROBLEM #22:

B(1) and then (3) is the correct line of play to win.

A simple extension at (1) fails because W(4) saves a liberty and wins this race.



FUSEKI STUDIES: THE TWO STAR OPENING
HIDEYUKI FUJISAWA(W) vs SAKATA(giv 4½ pts)



B(5) is normally played against this W(2) (4) opening. If B(5) at a, W at (5) and W is now in position to either pincer the B stone at a or to develop out towards the B(3).

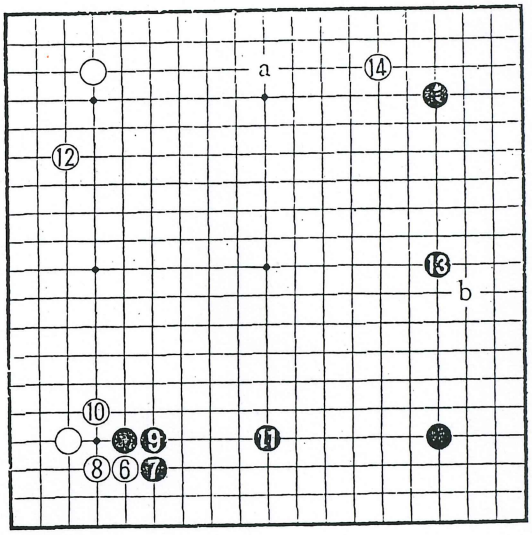
W(6)- B(11) is standard joseki.

W(12) is one of many possible lines at this point of play.

B(13) forms the 3 Star position. If B(13) at a, W would play at b.

W(14) is orthodox, following the general rule "to approach from the more open side".

W(16) is a standard manuever. The double approach at (24) leads to a difficult fight. for W. B would play at (16), W at a, B at b, W at c, and B cuts at d.

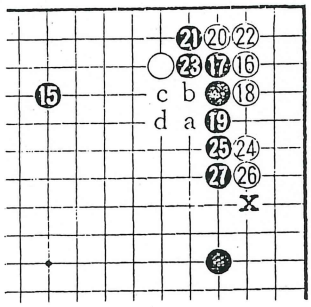


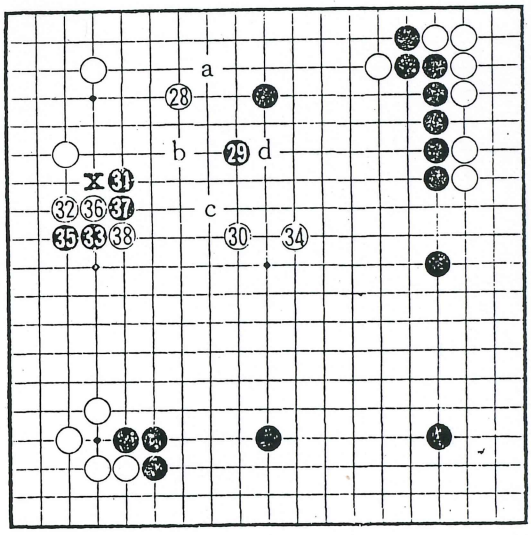
The exchange through W(24) is joseki. B pushes (25)(27) and plays for "influence". W gains the corner, has the sente, and gains a measure of satisfaction in diminishing the value of the nearby B stone on the side Star point (e.g. this stone would be better played at x).

W(28) recognizes the growing center and does not play the usual play at a.

B(29) is a good play. If W at b, B has a smooth continuation at c. B(29) simply jumping out at d lacks verve.

Thus the counter play at W(30). The selection of the precise point for a play like W (30) is always difficult. The general rule is to avoid playing too deep into the potential and getting caught but deep enough so that it would be unsatisfactory to hold the line meekly at that point. W(31) at (34) would be unsatisfactory.





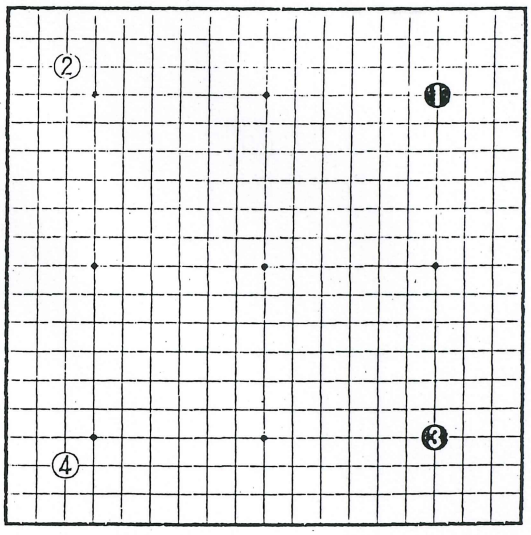
B(31) counters with a play pushing into W's territory while keeping an eye on the W(30) stone for an opportunity to pounce on it. B(31) at x is a more orthodox manuever.

W(34) reenforces this W(30) stone while further denting into B's potential territory. B(33) was getting uncomfortably close to blocking W's escape to safety.

B(35) pushes in and W counters with a cut with (36)(38) and the mid game fight begins in earnest.

(C) Takao Matsuda 1964

FUSEKI STUDIES: THE STAR OPENING
TAKAGAWA(W) vs SAKATA(giv 4½ pts komi)



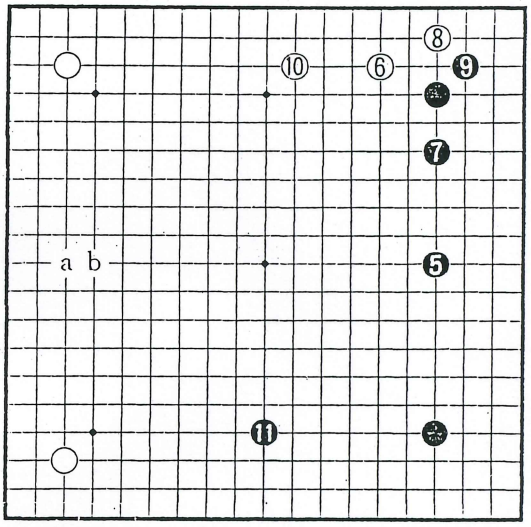
W(2)(4) are both at the 3-3 point. By taking this extreme position of stressing "territory", W issues a clear challenge against the B(1)(3) Star opening, which stresses "influence" and the value of development.

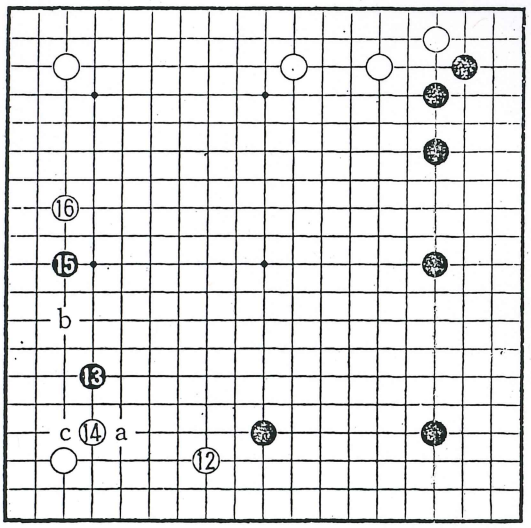
B(5) maintains "influence". This positionning is called the 3 Star opening.

W(6)-(10) is a regular joseki.

B(11) would be played on the upper side if the W(6)-(10) manuever was played on the lower side. Either one of the sides is more important in this game than at a or b. The reason is that either a or b does not begin to threaten a big potential because of the low 3-3 positions of both W(2) and (4).

W(12) is a good play. This is also consistent with W's stand to stress the third line and therefore stress"territory" rather than "influence".





B(13)(15) is a related sequence and standard play.

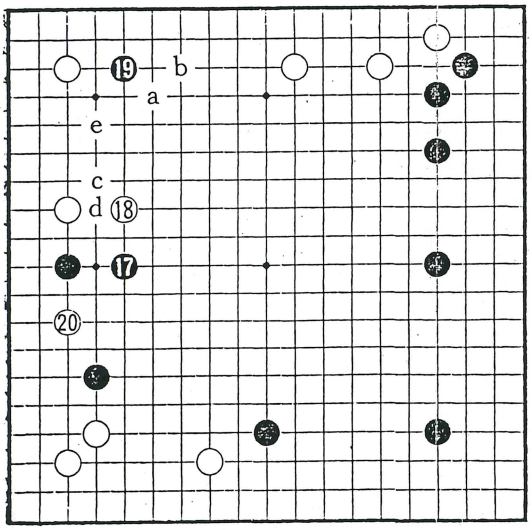
W(14) requires closer analysis. Normally, W(14) would be at a, especially if W (12) were further extended. But the main aim of W(14) is the threat to invade at b. As far as the corner is concerned, W(14) at a, leaves room for a future B's play at c.

W(16) maintains the pressure against B.

B(17), orthodox. W(18) keeps the pressure on.

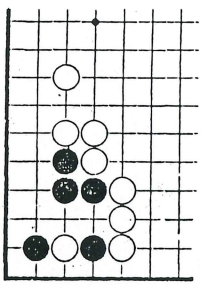
B(19) prevents W at a, an ideal for W.

W(20) follows through with this invasion. Although W(20) at b is indicated, since B is not under any undue pressure with B at c, W at d, and B at e, W chooses to investigate B's response to this invasion.



NEW PROBLEM:

W to play and kill ...
A ko is not an acceptable solution.



B(21) chooses to give W this territory, a fairly substantial territory, and play for the outside "influence".

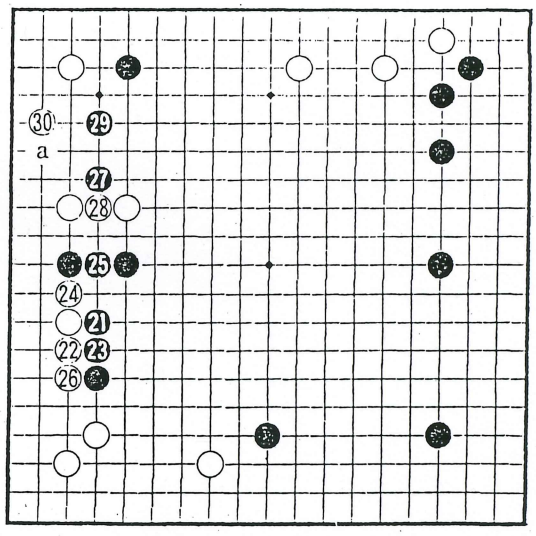
B(27)(29), controlling the initiative at this point in the opening game, makes up for the loss of territory suffered earlier.

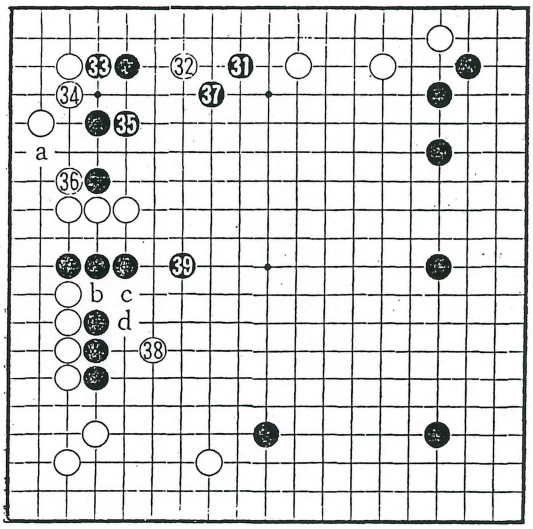
W(30) does not as yet completely join the W stones together because of the possibility B's play at a.

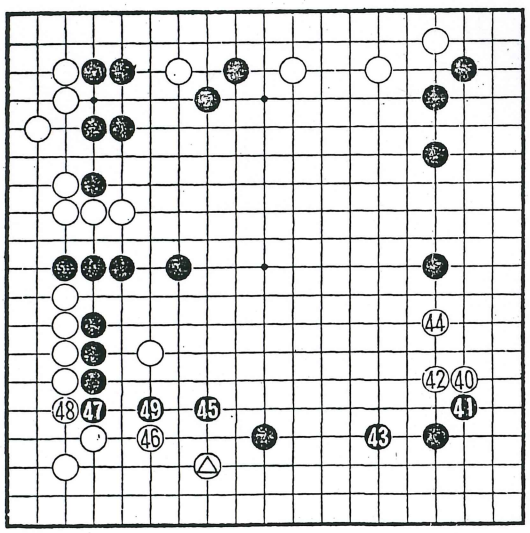
W(32) invasion is again an investigatory play used frequently by the experts. The basic idea is to toss the responsiblity and thus the burden of deciding the course of future events at a time when such decision is very difficult to make.

B(33)-(37) decides to capture this W stone. W's gain is the elimination of the weakness at a through the natural course of plays.

And with this weakness taken care of W(38) starts an attack of its own. The sacrifice of the W(32) stone has been amply repaid.





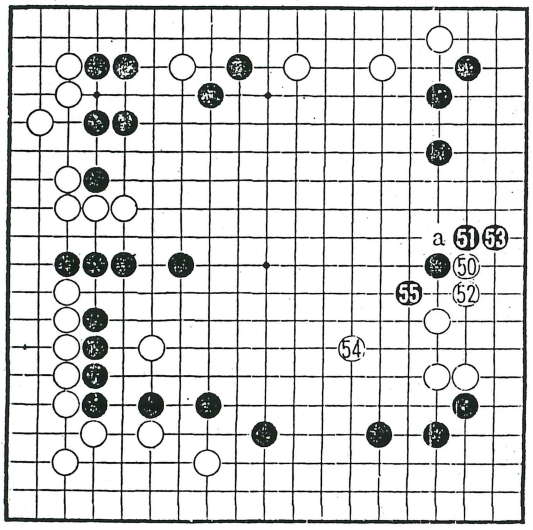


B(39), correctly, avoids being entangled with the now minor loss of W at b, B at c, and W at d.

W(40) is the correct side to approach. Since the open space is the same as on the (43) side, another factor is brought into the picture to get this judgement. Since the presence of the W(12), which is marked with a triangle, makes it difficult for B to form territory on this B(43) side, W should invade from the other side where B had a better chance of realizing a substantial territory.

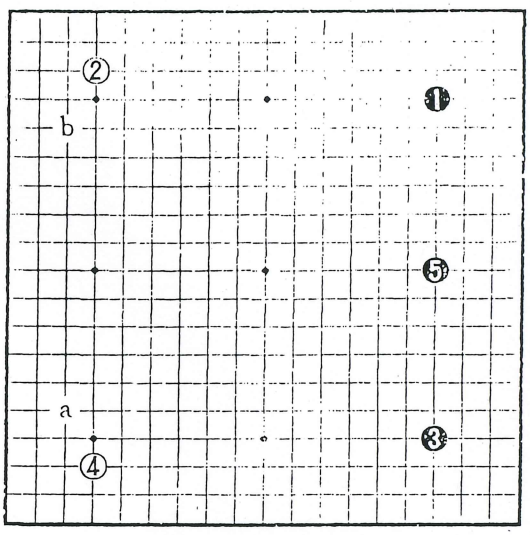
B(45)-(49) defends the B group on the left. W also defends with (50)(52).

B(53) is not as sound as at a, but exerts greater pressure against this W group. Therefore W(54) is necessary. B(55) continues the attack while indirectly protecting the weakness at a. The mid game fight is on.



© Takao Matsuda 1964

FUSEKI STUDIES: THE STAR OPENING
SUGIUCHI(W) vs TAKAGAWA



B(1)(3)(5) forms the Three Star opening. This opening is often seen played against W's "facing" Low point opening. After B(5), B is assured of a play at either a or b.

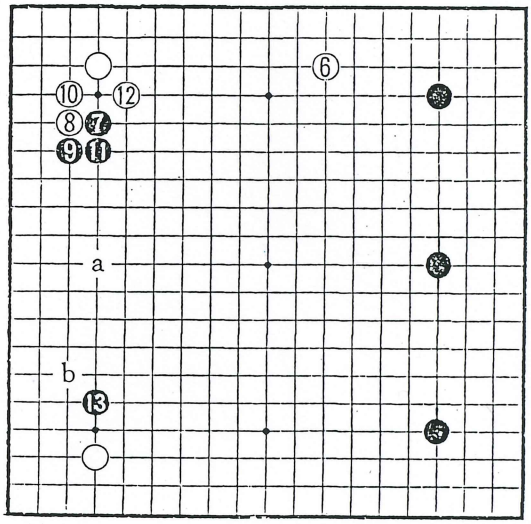
W(6) ventures away from the orthodox emphasis of the corner closures.

B(7)-(12) is joseki. The choice of W(12) was made in relationship to W(6).

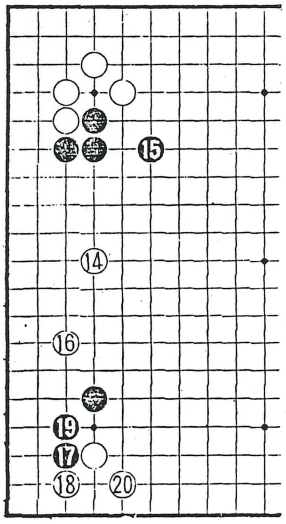
B(13) at a, W at b, is a valid variation.

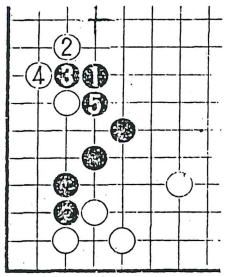
W(14) counters. B(15) is important because W's play at this point forms an ideal balance with the W(6) extension.

Against B(17), W(18)(20) is the correct response here. The more usual joseki where W (18) turns in at (19) would be poor because W ends up with a wall along W(16) and makes the previously played W(14) a small and therefore a poor extension.

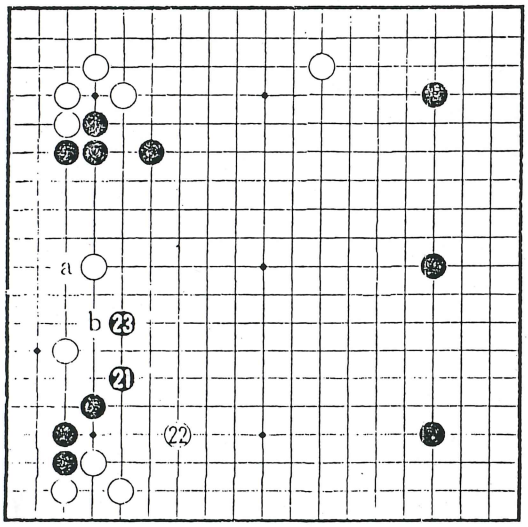


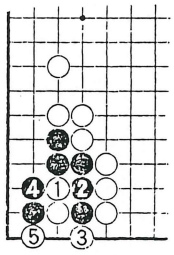
B(21) is the correct continuation. B(23) is correct form here. Dia. A: Without the W(14) stone, the joseki is B(1)-(5). Or, if the W(14) stone was at a, B(23) at b, would be a good play.





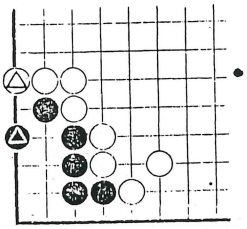
Dia. A





ANSWER TO PROBLEM IN #24:

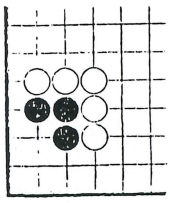
W(1)(3) followed by (5) and giving up 2 W stones leaves B with only one eye. If B(2) at (4), W at (5).



NEW PROBLEMS:

...W to play and kill.

B to play and live ...



© Takao Matsuda 1964

W(24) could have chosen the line at a, B at b, and W at c.

B(25) can not allow W to play this point.

W(26) at d, would be weak. B would enclose this W group with a play at e. This type of being restricted in at such an early stage of the opening is generally poor.

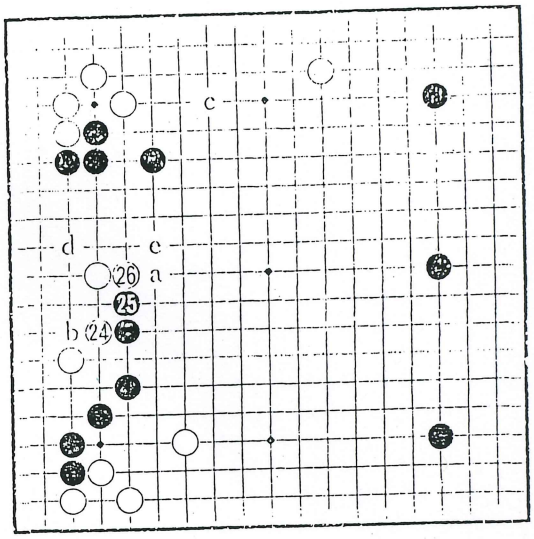
B(27)(29) refuses to back down.

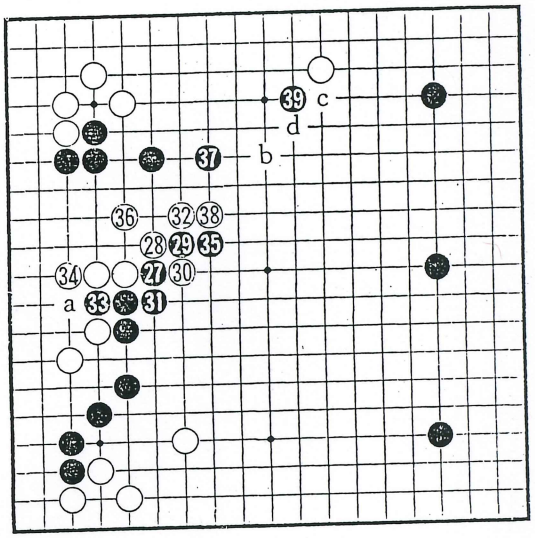
B(33) following W(32) was an excellent sequence of play. W(34) could not be helped. If W(34) at a, B cuts at (34). If W(34) takes at (35), B at (34) and connects with the upper B group. If B(33) was played after W(36) W would not have been able to answer at a.

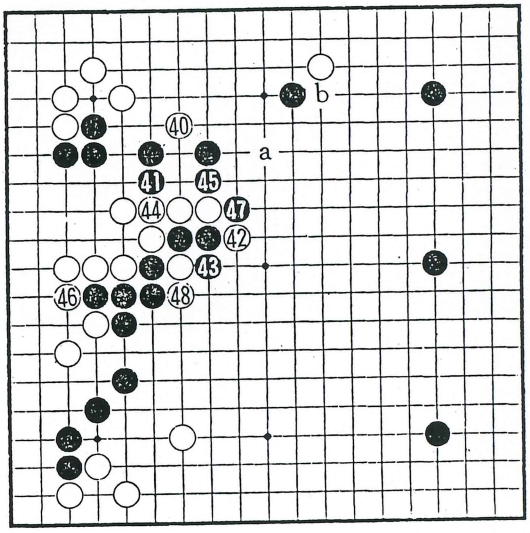
B(39) at b, lacks force against the upper W stone. If W answers at c, B at d.

W(46) at (47) was perhaps better in view of the waiting 3 B stones on the right. If B cuts through at (46), W can attack at a, and thus fight near its own area of strength. Or, if B plays at a, instead of coming through at (46), W can now play at (46).

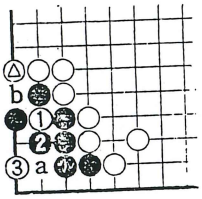
B(47) starts the difficult mid game fight. To the extent that this fight will shift towards the three B stones on the right, B has succeeded in utilizing the "influence" value of the three Star opening.



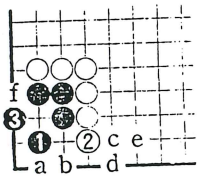




ANSWERS TO PROBLEMS:



W(1) sacrifice followed by (3) is the correct kill. If B continues at a, W at b.



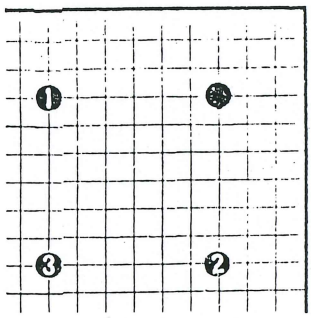
B(1) is the correct play. If W(2), B(3) lives. W at a, B at b. Or, if W(2) at (3), B at (2), W at c, B at d, W at e, B at f and lives.

THE BASIC ESSENTIALS FOR HANDICAP OPENINGS

The handicap stones are placed on the Star points. Therefore, the proper understanding of the Star opening is essential.

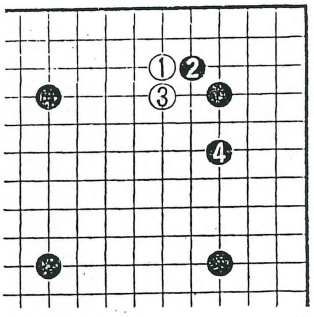
The main characteristic of the Star opening is its fast paced development. Where the classical Low point opening expends two stones for the corner before extending out to the sides, the Star expends only one stone for the corner and extends immediately out to the sides.

Dia. A: B(1)(2) out to the sides, and B(3) out to the center is a good example of the fast paced development inherent in the Star. This "box" formation is not as yet territory. It would be more accurate to describe this formation as an area of "influence". W would most likely invade because if this area became completely B's territory, it would be too big. Therefore, it could be assumed that B's strategy was to invite W's invasion. And B's aim as being to make its gain by taking advantage of the outnumbered invading W stone.



Dia. A

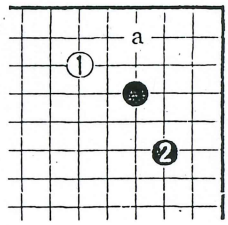
Dia. B: If W(1), B(2) nudging W(1) to add W(3) and thus making this group "heavy" (less readily sacrificed) and B(4) continues the pressure and forms territory on this side. This is a standard attack and illustrates the "aggressive" intent of the Star opening.



Dia. B

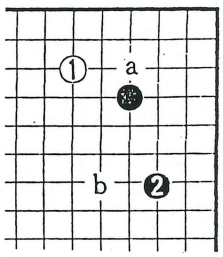
While the Star opening is more apt to involve the whole board with an aggressive, fast-paced development, a study of the basic corner defenses from the Star point is necessary.

Dia. 1: W(1) is the most commonly played attack against the Star. B(2), the Small knight's defense, completes with an additional stone at a. The advantage of this modest defense is that this territory becomes safe or completed with just three stones.



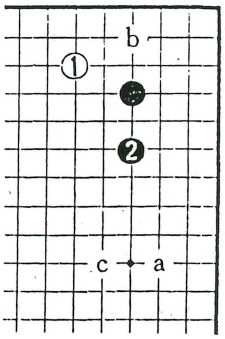
Dia. 1

Dia. 2: B(2), the Big knight's defense, is a four stone development and completes with the additional B stones at a and b. Although it requires one more stone than the Small knight's defense, the completed territory is much bigger.



Dia. 2

Dia. 3: B(2), the One skip defense, is the most ambitious of these three standard developments. This five stone development completes with the additional stones at a, b, and c. Since the completion of this development is generally too good to allow, it is more likely to be interferred. When that happens, B should counter attack. Thus, the One skip defense is invested with a strong "aggressive" intent. This one skip defense has the closest affinity of intent with the original Star opening. The Star opening is non commital; poised neither low nor high and neither to the right nor to the left. This fluid quality is its difficulty and at the same time it is the most rewarding for the advanced strategists.



Dia. 3

The correct attitude for the player taking handicap stones is to play strongly. Strive for the best play at all times! If we assume the following; a play is worth 10 points, over the course of 100 plays - W makes 10 points for each play but B makes 9 points for each play, W ends up ahead by 100 points.

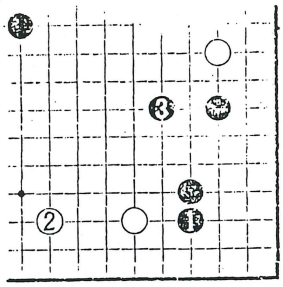
© Takao Matsuda 1964

HANDICAP OPENING: 5 STONES GAME

W(1) is the standard Small knight's attack. B(2) is the One skip defense.

B(4) chooses the Big knight's defense.

B(6) at a is the normal continuation. If B (4) was played at the one skip, B(6) would be the logical continuation.

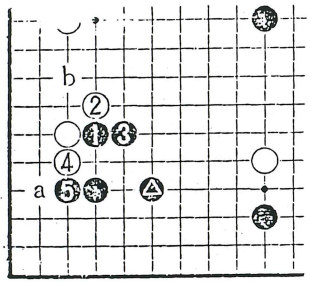


Dia. A

Dia. A: B(1)(3) completes the original intent.

Thus, W(7) takes advantage of this neglect and gains territory in this corner. B (14) is correct.

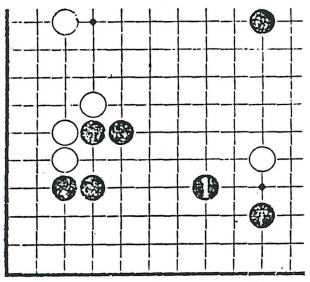
B(16) is sound, correct.



Dia. B

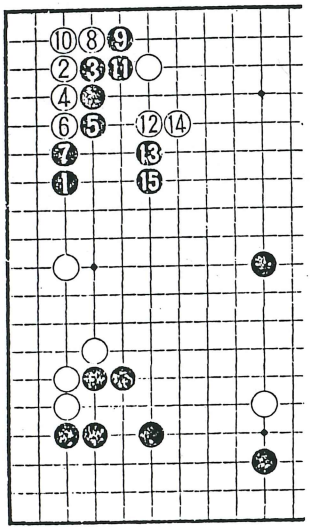
B(18) may be played simply at (24). B(18)-(24) is called the Lay-on variation. Although it is forcing, its intent is defensive. The advantage is safety. It is considered a weak variation because B chose not use its additional stone to the fullest value.

Dia. B: To explain the above point, if we visualize that B has the standard one skip (marked by triangle) and W has the extension out to the side, B would play at a, threatenning the invasion at b or even invade directly at b. B(1)-(5) eliminates this threat and adds too little in return.



Dia. C

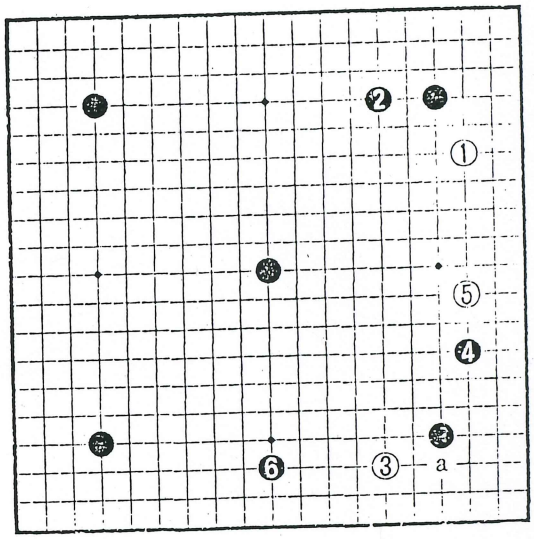
Dia. C: B(24) should be played at (1).

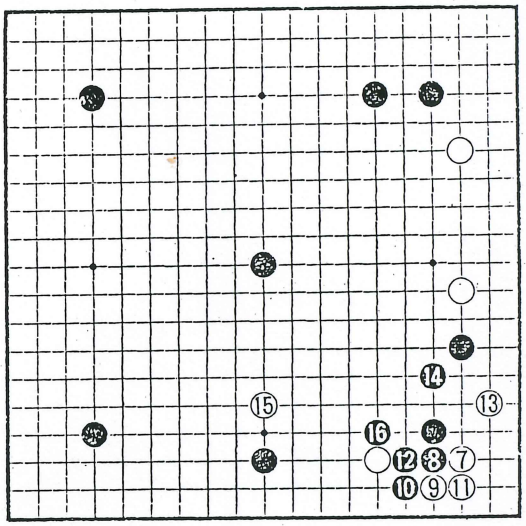


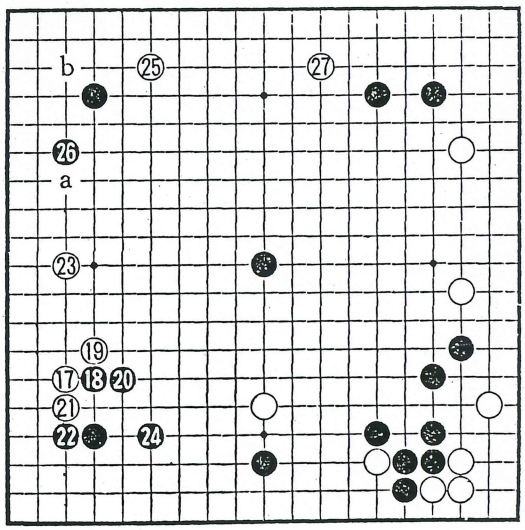
Dia. D

B(26) is the correct choice here. If the Big knight's defense at a was chosen, W would invade at b.

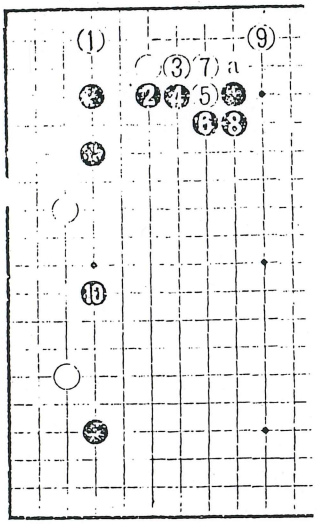
Dia. D: If B(1), W(2)-(14) is the joseki variation that gains the corner for W and B gains a wall of influence. In this case, it is poor for B because the wall thus created is nearly nullified by the presence of the group of W stones on the lower left side of the board.







HANDICAP STUDIES: 4 STONES OPENING



Dia. B

This game illustrates the One skip defense and its "aggressive" intent.

W(5) extends out from (1) and interferres with B's completion of the One skip.

While B(6) is valid as a whole board strategy, the more direct lines are ...

Dia. A: B(1) is a good choice. B(3)-(11) is an excellent example of an "aggressive" follow up. When B has a chance, B at a, would be a good subsequent play.

Dia. B: If W(1), B(2)-(8) is a sound line, building this wall and invading at (10). If W(9) protects at (10), B plays at a.

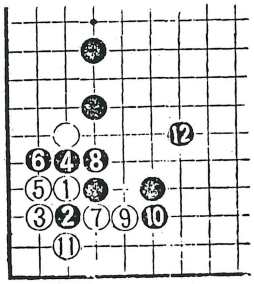
Dia. C: If W(1), B(2)-(6) favors B.

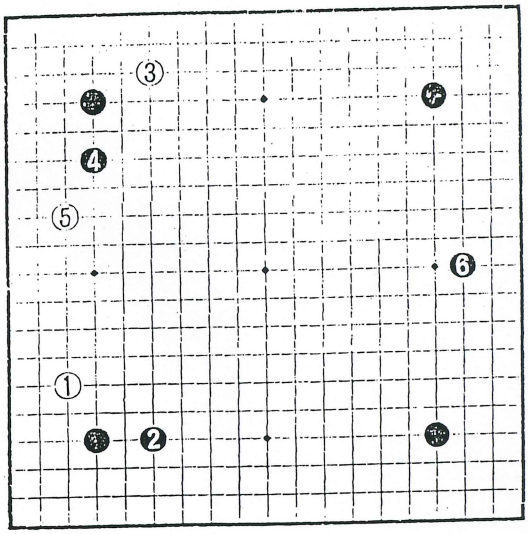
Dia. D: B(1) would be the standard choice if attacking this side. W(2) at a would be a weak play and B may continue at (5), having forced W on the second line. W(2)(4) is the normal aggressive choice. B(5) good.

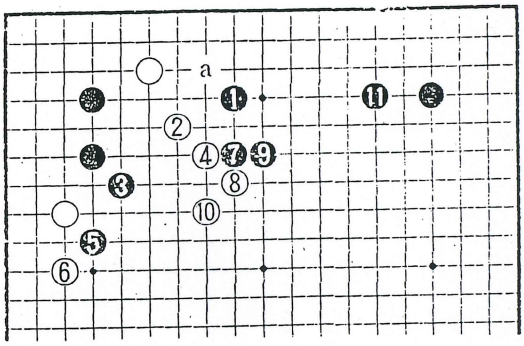
Dia. E: If W(1)(3), B(2)-(12) is good for B. Dia. F: W(1) is not tenable. B(2)-(20) leaves W with an impossible situation.

Dia. G: W(1)(3) is a standard manuever to resolve this type of situation. B(4)(6) is the strong counter and the result through B(12) is unimpeachable.

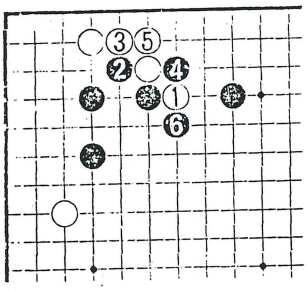
Dia. G ...



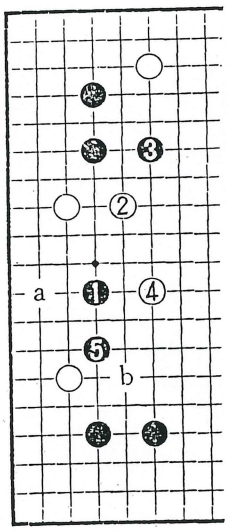




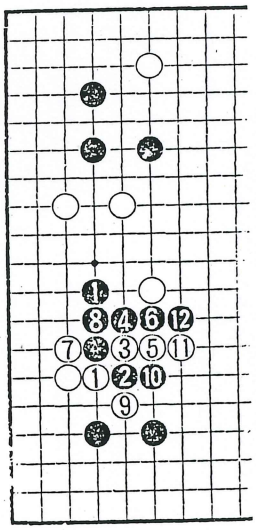
Dia. A



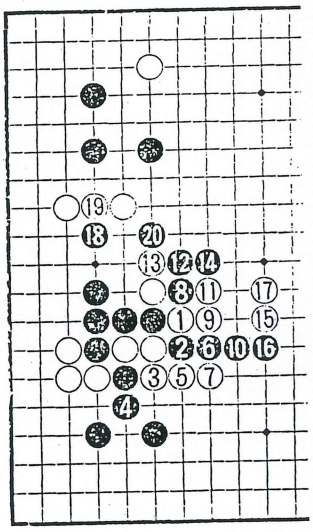
Dia. C



Dia. D



Dia. E

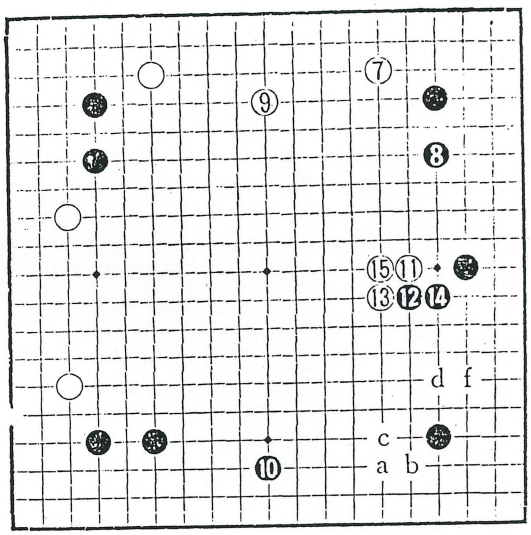


Dia. F

© Takao Matsuda 1964

B(8) at (9) is even conceivable. B(8)(10) are correct plays.

W(11) is a standard capping play. If W(11) at a, B at b, W at c, and B at d. The same technique is employed if W(11) is played at f. Since W(11) can be answered in so many ways, the burden of choice falls on B. A similar type of harassment favored by advanced strategists is to present two equally good choices that would elude an easy decision. B (12)(14) is an orthodox manuever.

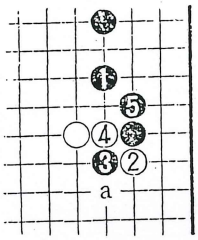


Dia. H: B(1) is the more commonly employed response. Against W(2), B(3) before (5) is the best if W can not capture the B(3) stone with the ladder.

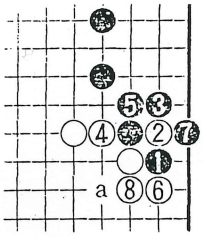
Dia. I: If the ladder favors W, B(1)-(7) is the standard line. W(8) may be played at a.

Dia. J: W(1) is poor. B (2) gains for B.

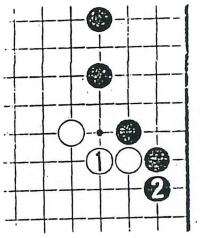
Dia. K: B(1)(3) is a poor exchange for W(2)(4). This variation would only be acceptable if safety was the prime factor.



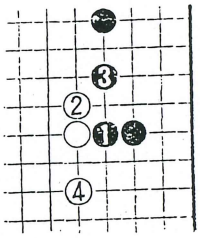
Dia. H



Dia. I



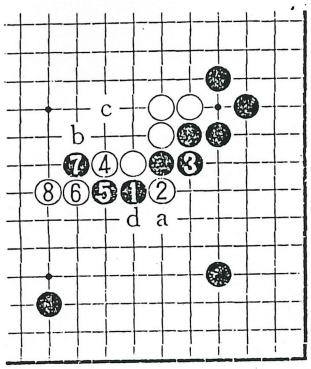
Dia. J

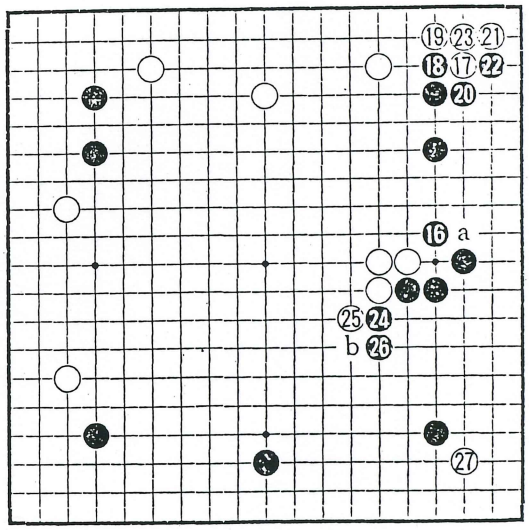


Dia. K

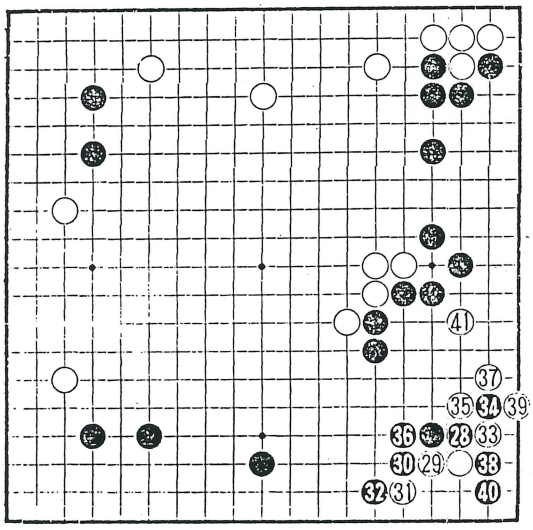
B(16) is not consistent. It should be at (24) and if W at a, B at (25). Or if after B at (24), W at (25), B turns out at b.

W(17) prevents the completion of this territory. B (20)(22) is a variation to gain sente. It is the apt choice and correctly followed by B(24). But B(26) should turn out at b. Dia. L..

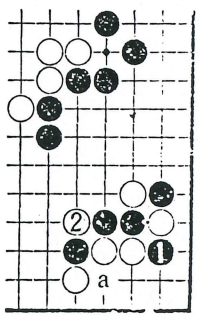




Dia. L: B(1)-(5) builds this potential of B's to its maximum possibilities. If W(6), B(7) is the best. Even after W(8), B can fight favorably with either b or even c because W's play at either b or d does not capture with a ladder.

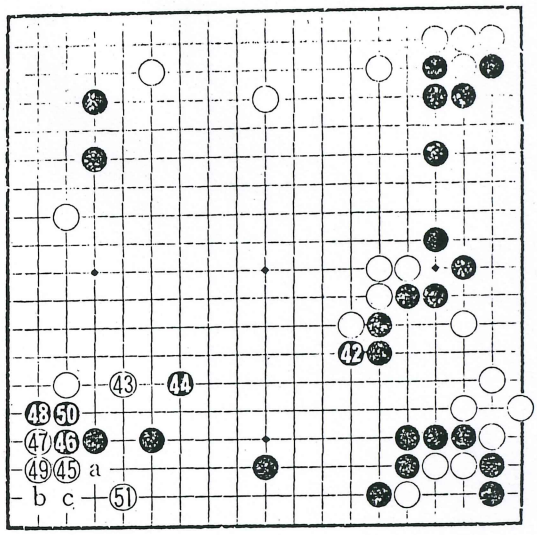


W(35) plays for an exchange. B(36) is correct. Dia. M: B(1) or at a would suffer the double atari with W(2).



Dia. M

HANDICAP STUDIES: 4 STONES GAME - concluded

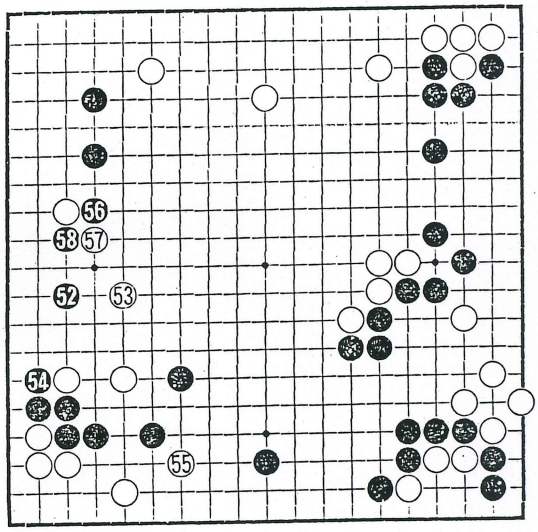


B(42)(44) are valid plays aiming for the center. However, B(48) was not the right choice. B(48) should take the variation at a, W at b, B at c, and W at (49).

Although for the moment W has gainned through the variation up to W(51), B still has a chance to make up for this loss by strongly invading into W's position at the left.

B(52) is very good. W(53) is a play aiming at resolving this situation with the minimum of loss.

'B(54) is a weak defensive play. B(54) should strongly attack at (57) and separate the W forces.



Dia. N: B(1)(3) is the strongest line here. If W(2)(4), B(3) and cutting at (5) leads to a substantial gain for B.

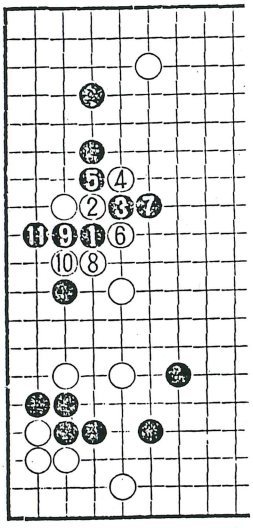
Dia. O: If W(1)(3), B(4) wins because it either captures the three W stones or connect with the B group below with a.

B(56)(58) is poor here.

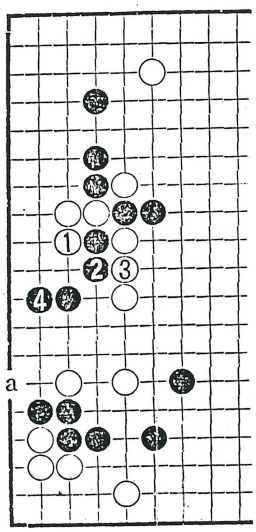
Dia. P: B(1)(3) is the better line and this does not let up the pressure on the W groups.

W(59)(61) is correct technique.

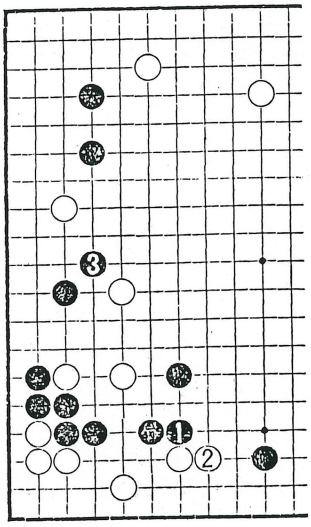
W gets to jump into this corner with W(63). B(64)-(68) and getting the turn at (70) is correct. In spite of the fact that B did not play the strongest or the best plays on a number of occasions, B made no serious blunders and at this point still retains the edge.



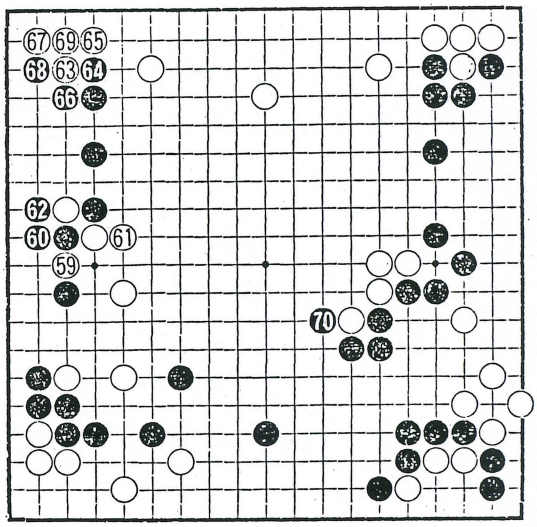
Dia. N



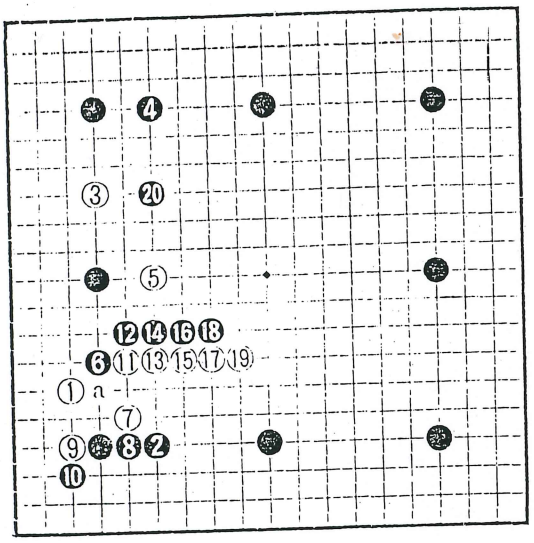
Dia. O

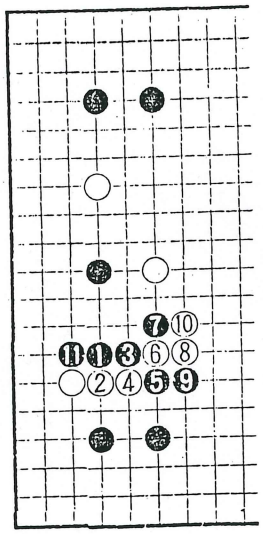


Dia. P

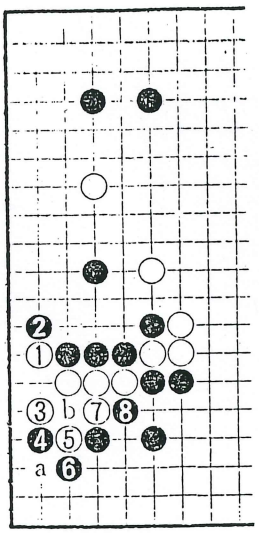


© Takao Matsuda 1964

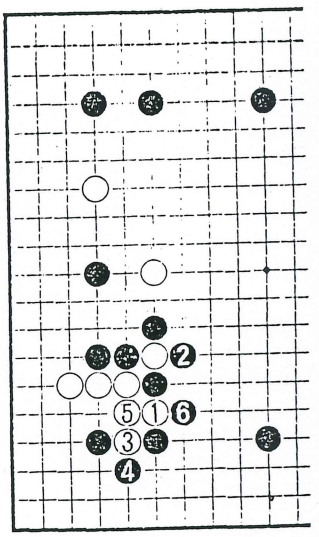




Dia. A



Dia. B



Dia. C

HANDICAP FUSEKI: 8 STONES GAME

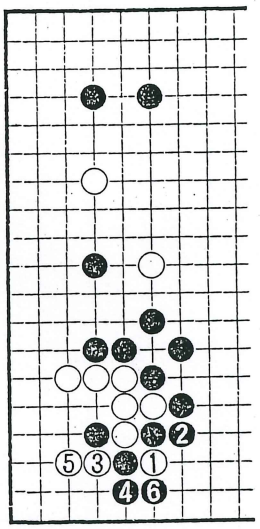
B(2)(4) are the best in terms of considering the presence of the side handicap stones.

W(5) is one of several major "book" attacks against large handicaps.

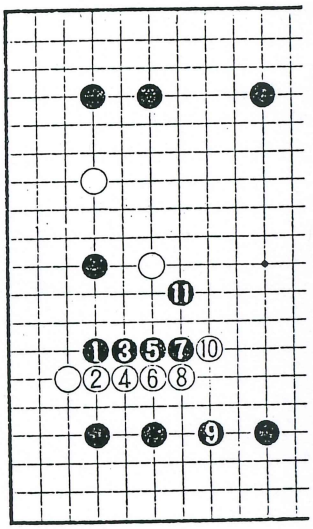
B(6), the "shoulder" attack, is a standard technique.

W(7)-(11) is a clever combination. However, the result after B(20) favors B. If W(15) is played at (16), B should push through at a and continue to push through between W(11) and W(7).

Dia. A: W(2) is the direct counter attack against B(1). B(3)(5) is the strongest line. Since B(7)(9) threatens the ladder, W(10) is necessary. B(11) now wins against the three W stones.



Dia. D



Dia. E

Dia. B: W(1)-(7) is perhaps the variation most feared because of the ko. B(8) is correct. If W at a, B takes at b, and B should continue to capture the 4 W stones, ignoring W's ko threat, because a threat of bigger value is not conceivable.

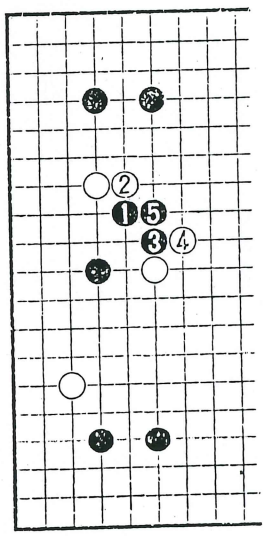
Dia. C: If W(1), B(2)-(6) gains on the outside.

Dia. D: Although W(1)-(5) gains the corner it can not match the value that B gains on the outside.

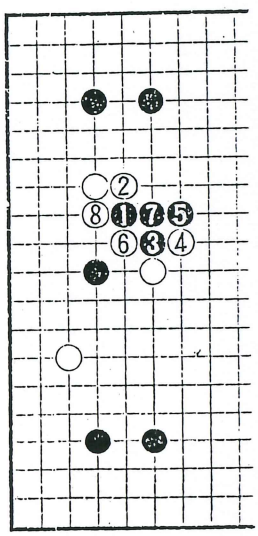
Dia. E: B(5)-(11) is also a valid line. Its chief virtue is its simplicity.

Dia. F: B(1)-(5) is the correct technique to separate these W forces and pull out the B stone at the same time.

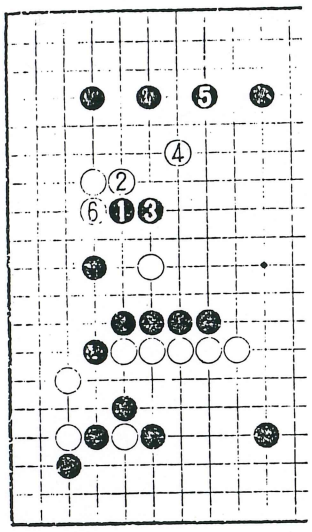
Dia. G: While B(5) looks better, this is not correct here because W(6)(8) severs the B forces.



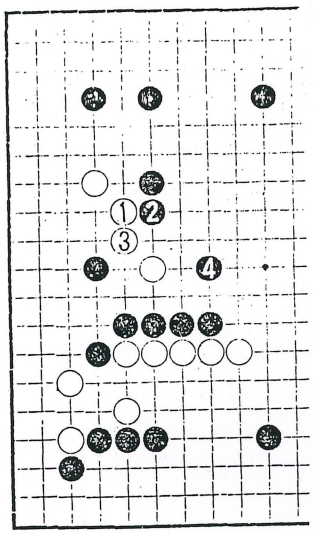
Dia. F



Dia. G



Dia. H



Dia. I

8 STONES HANDICAP GAME CONTINUED:

Dia. H: B(1)(3) is poor when compared to the B(20) in the main text.

Dia. I: This diagram illustrates the proper use of the wall of "influence" gained earlier.

W(21) is a standard manuever.

B(22) is a correct orthodox reply stressing the value of the corner.

W(23) presents a problem because B must choose between holding on to the corner or giving it up for the side.

Dia. J: If W draws back at (3), B(4). And if W(5), B plays at (6). This exchange presents no complexity for B and therefore favors B. An added advantage for B is that this W is still not safe.

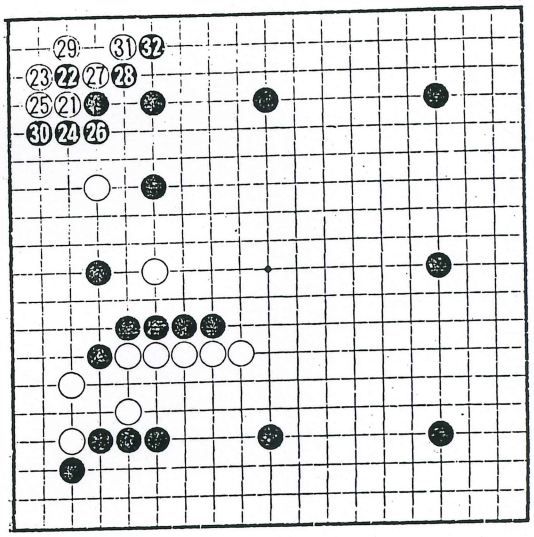
Dia. K: While B(4)-(12) is a valid line and does hold on to the corner, it is not as good as the exchange in Dia. J.

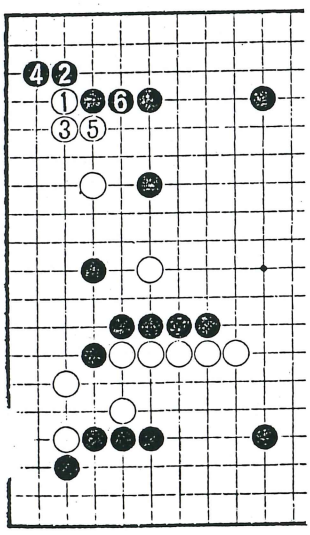
Therefore, B(24) is the maximum counter. B(26)-(32) gets ample compensation on the outside.

Dia. L: W(3)(5) is a valid joseki variation. B(4)(6) are the correct replies.

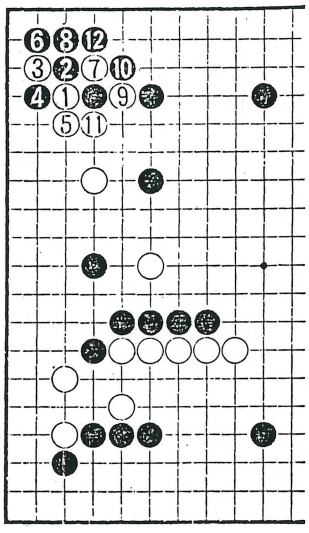
Dia. M: B(2) is a fighting variation. B(4) is a good follow up and the exchange through B(12) is amply satisfying because of the gain of "influence" on the outside.

(C) Takao Matsuda 1964

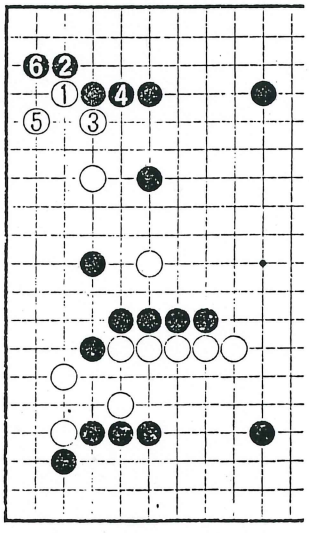




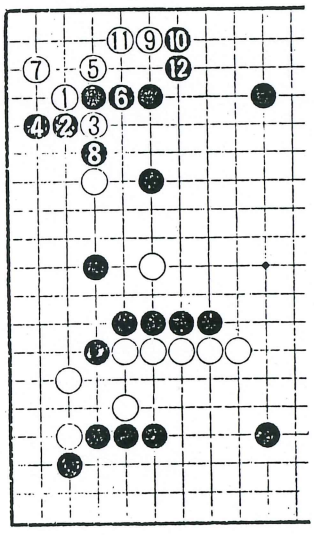
Dia. J



Dia. K



Dia. L



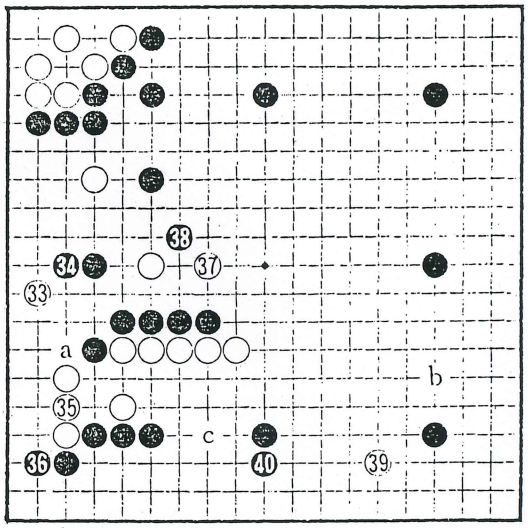
Dia. M

B(42) is a standard joseki variation and correctly leans on the stronger side. B(48) is the correct continuation when there is a handicap stone on the side. Without it, the correct line is to cut at (51).

W(33) is played before B gets to play at a.

B(36) is the correct reply to W(35).

Although B(40) is a sound defense against W at c, B(40) at b would also have been valid. B(40) also considers the pressure against the W(39) stone.



The exchange through B(64), W(65) gains a tremendous outside "influence" for B. B(66) initiates the last remaining area of dispute and B should have very little difficulty in winning from here on.

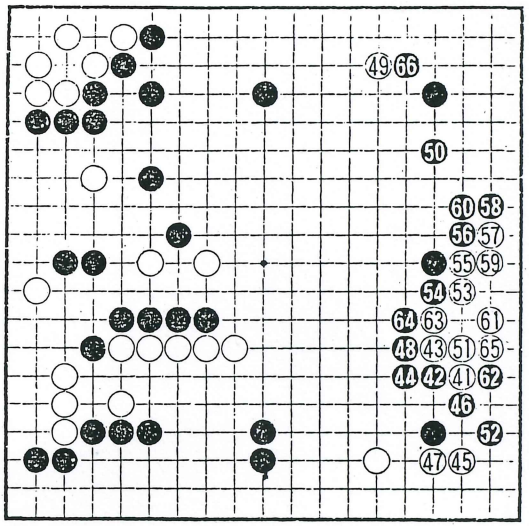
Dia. N: B(2) is another joseki variation. The exchanges through B(6) is valid. B aims at continuing at a.

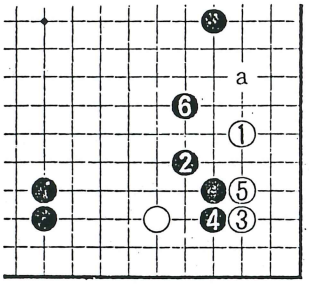
Dia. O: If W chooses to extend out at (5), B(6). And if W(7), B(8)-(14) is joseki. But in this case, W is in for a difficult fight in trying to save both W groups.

Dia. P: If W(1), B(2)(4) is a favorable fight for B.

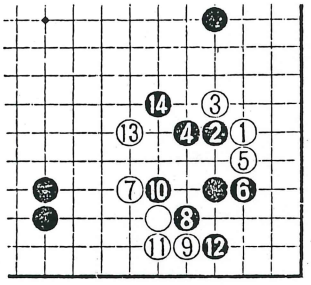
Dia. Q: B may even choose to avoid a fight by playing (2)-(5). This exchange is satisfactory for B.

Dia. R: B(46) may choose this variation. Especially in view of the two stones on the left formed by the handicap stone and B(40).

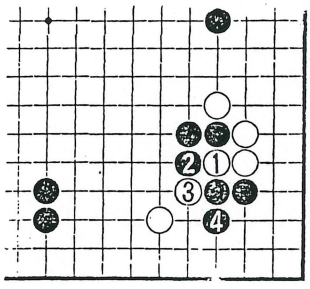




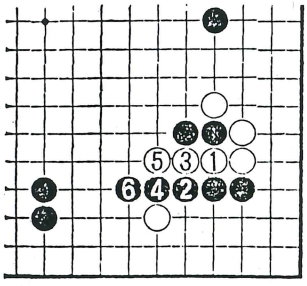
Dia. N



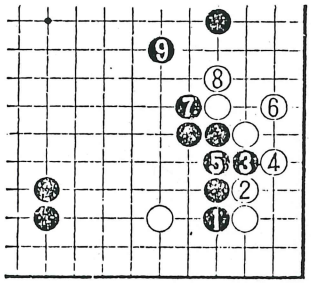
Dia. O



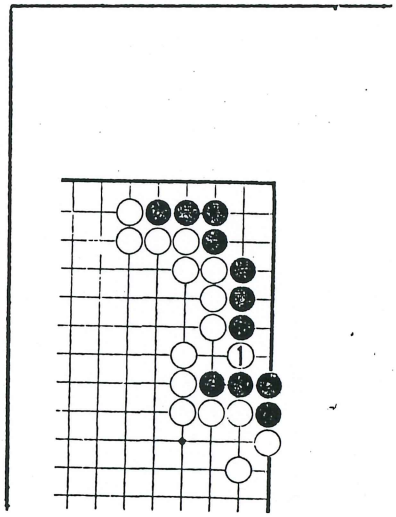
Dia. P



Dia. Q



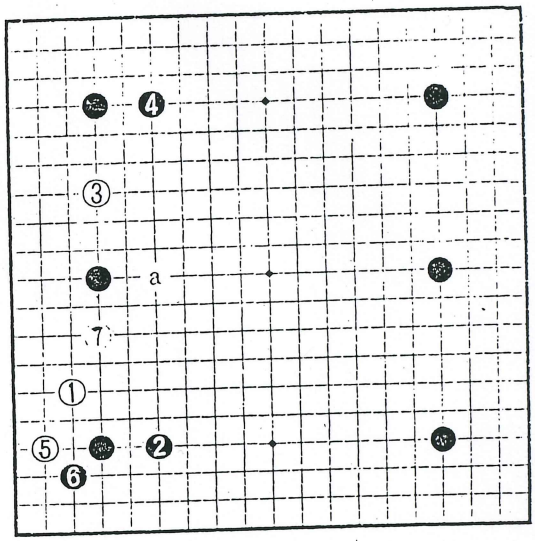
Dia. R



NEW TESUJI PROBLEM:

What is B's proper reply to W(1)?

HANDICAP FUSEKI STUDY: 6 STONES GAME



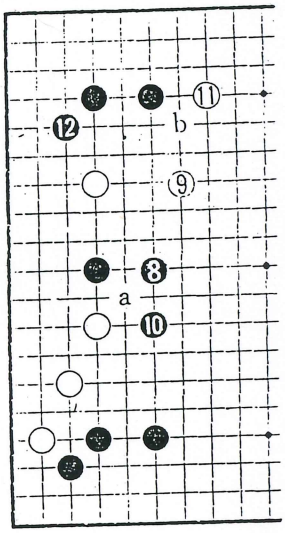
B(2)(4) are valid replies. When compared with the small knight's or big knight's defense, it invests the handicap stone on the left side with a greater meanning of a pincer attack against the W(1)(3) stones.

W(5) is most often played at a. This type of W(5)(7), establishment of sound positions and waiting for an opening, is favored by many players giving handicaps.

B(8) is a prudent play. This not only assures the safety of the isolated side stone, but attacks W(3) at the same time.

W(9) is a fast paced jump. It is weaker in terms of linkage when compared to the one skip jump.

B(10) is a good play. It strengthens the 2 B stones and restricts the 3 W stones at the same time. The value of this type of play may be difficult to understand because its value is not immediately apparent.

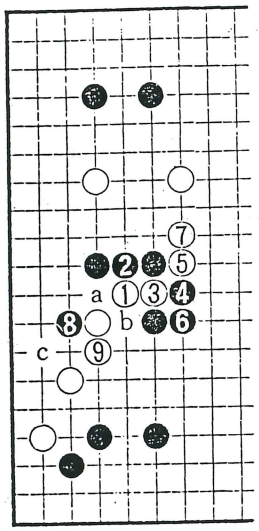


B(12) is a good, calm response against W(11). W has formed a loose encompassing net that is full of holes. It would be better for B to avoid a direct struggle like a play at b at this time. It would only add strength to W's flimsy structure. And without B(12), W can choose to play for the corner even though B succeeds in severing W.

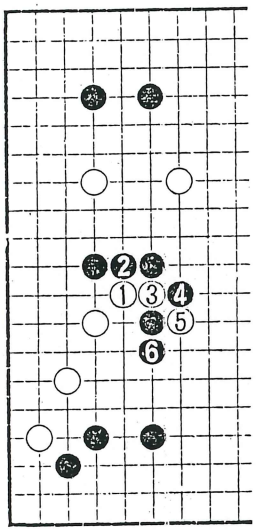
W's play at a need not be feared.

Dia. A: After W(9), B at a, W at b, and B at c, easily assures the safety of this group. It is the W group that is in more danger.

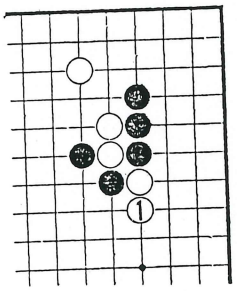
Dia. B: If W(5), B(6) is the correct play.



Dia. A

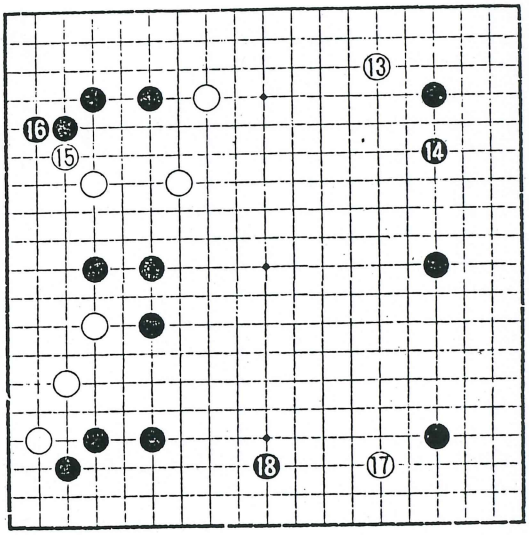


Dia. B



TESUJI PROBLEM:

B to play...



Against the B(18) pincer, it is more usual for W to enter the corner at a. In handicap games however, W generally chooses to counter pincer at (19) or at c in order to make it more complex and thus more difficult for B.

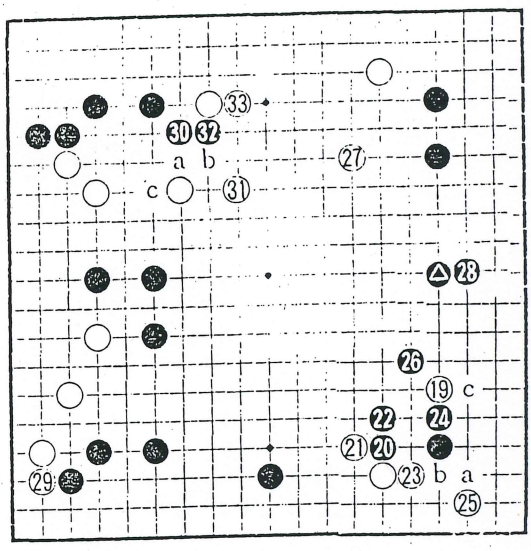
B(20)- W(25) is joseki. B(26) is the good play in relation to the B stone on the side (marked with the triangle). Without this stone, the joseki is to play B(26) at c.

B(24) at b, is not valid. W pushes through between B(20) and the stone on the Star.

W(27) is not really sound. This type of play is often utilized in giving handicaps to lure B's invasion, thus an exposure to danger.

B(28) is an excellent play. This is a good manuever to learn in taking large handicaps. This type of side play takes precedence over a play in the corner because the value of two sides is bigger than the value of one corner.

W(29) is a good play. It would also have been a good play for B.

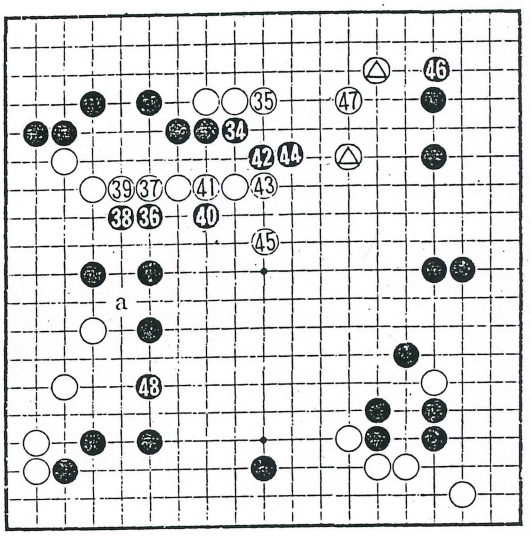


Now that B has no group in danger, B(30) is a sound attacking manuever. Although an invasion in the upper W's area is valid, it would require considerable skill.

W(31) at (32) is not valid. B would continue at a, W at b, B at c, and the W stones on the left would be cut off.

B(32)(34) allows W to gain on the 4th line, which in its self is poor for B. This loss is counter balanced by the value of the attack against the W stones on the outside.

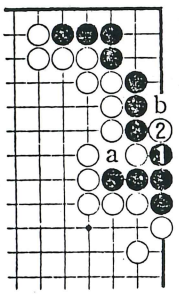
B(36)(38) strengthens B by eliminating the possibility of W's play at a.



B(40)-(44) continues the pressure against this W group.

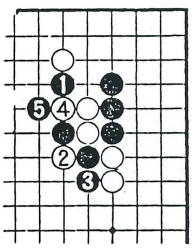
B(46) gets the last remainning corner and forces W to protect at (47).

B(48) leaves no weak B group on the board. Since B has more territory than W and W still has an unsettled group in the center, B has a clear edge in the game. This game is a good illustration of B's sound positionning. At each stage, B chose to fortify itself before attacking and left no opening for W to attack.

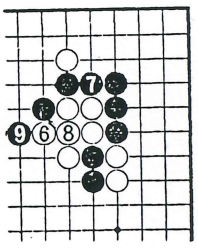


ANSWERS TO THE TESUJI PROBLEM:

If B(1), W(2) followed by B at b, W at a, captures these B stones. Therefore, B(1) should be at (2).

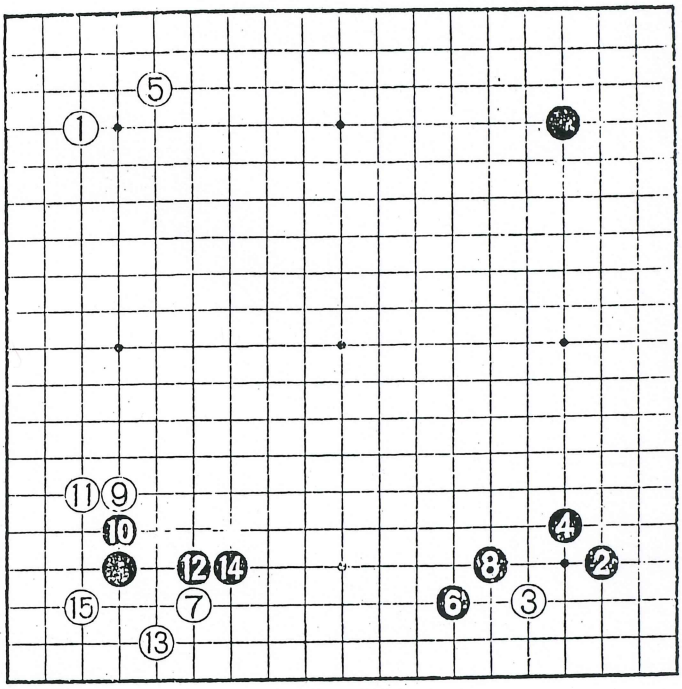


B(1) is the excellent sacrifice technique. B continues the pressure with (9). B good.



© Takao Matsuda 1964

GANJO vs JOWA(taking 2 stones handicap)



This game was played in 1809, the year Ganjo became the 11th Honinbo. His prized student, Jowa was 23 years old at this time. The fierce spirited midgame is very exciting.

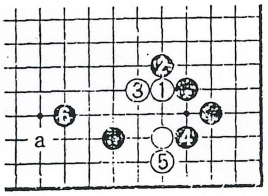
B(4) is a sound positionning. B(6) is a very aggressive pincer attack.

Dia. A: W normally comes out with W (1). B(6) may also be played at a.

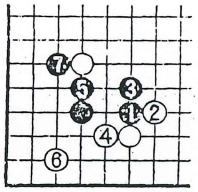
W(7) avoids a direct clash and allows B(8). Although this is big, it is also sound strategy to avoid a fight where you are outnumbered numerically.

B(10) is an unusual variation. Dia. B: This is the standard joseki. B avoided this variation because this W group stabilizes with W(6) and the "influence" value of B(6)(8) in the main text would be lost.

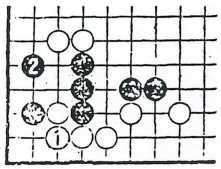
W(13),B(14), and W(15) turns out to be an unusual variation.



Dia. A



Dia. B



Dia. C

B(16)(18) is a technique and anticipates Dia. C: B(2) becomes well placed.

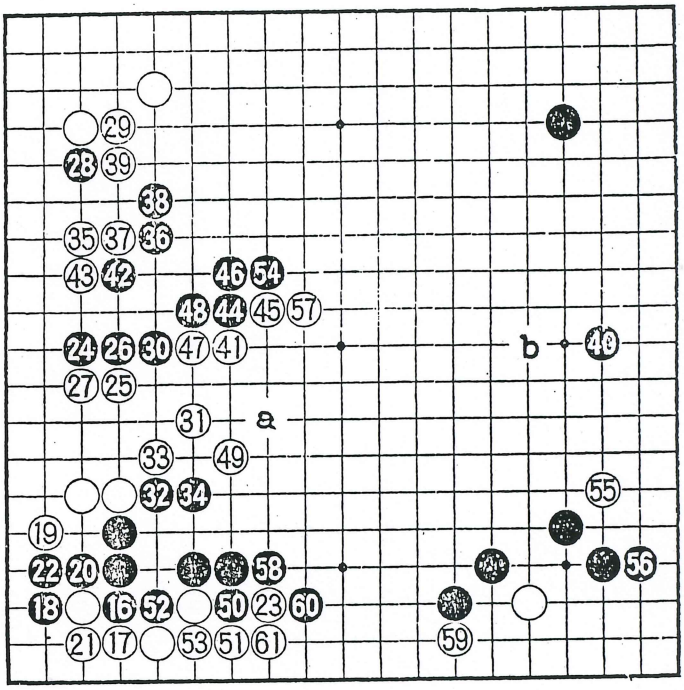
Ironically, W(19) takes away the very place B was seeking and thus W gains on this first skirmish.

B(24) is a well placed pincer.

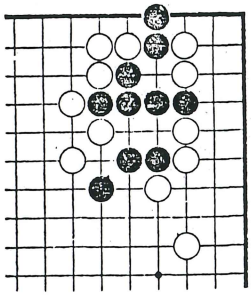
B(32)(34) makes the placement of the W(31) slightly askew. Besides, if B neglected to play here, W would play at (34) and gains an ideal structure.

Since W(41) was such a good play, B (40) should perhaps have played at (41), W at a, and then B at (40).

Although the normal form at (49) is to play at a, B would get a free play at (49), forc ing W to answer this threat to cut off a segment. Besides which, W(49) has more pressure than at a, in terms of attack value against the B group on the lower left.



W(55) is an extraordinary tactical probe. This would not be valid after B gets to jump out at b.

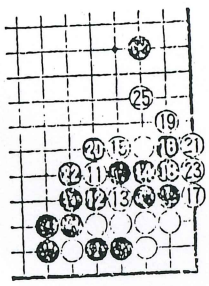


TESUJI: B to play ...

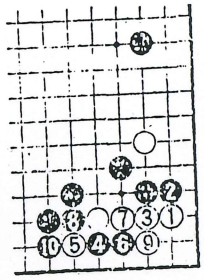
© Takao Matsuda 1964

B(56) protects itself against the variations in Dia. D and E: B(4) is the eye taking technique but W(11) gets out. If B(12) persists in going after this W group, the sequence through W(25) makes this W group safe. B(24) fills.

B(60) was a soft play unlike Jowa. Dia. F: B(1) works. After B(13), if W at a, B at b; and if W at b, B at a. It is unthinkable that Jowa of all people would miss this play.



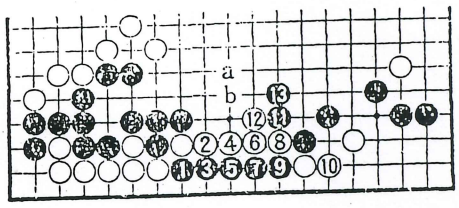
Dia. D



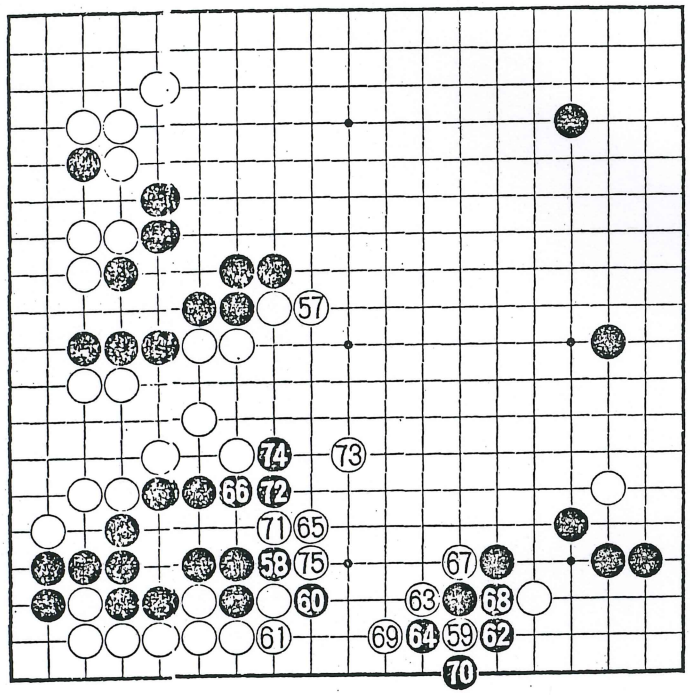
Dia. E

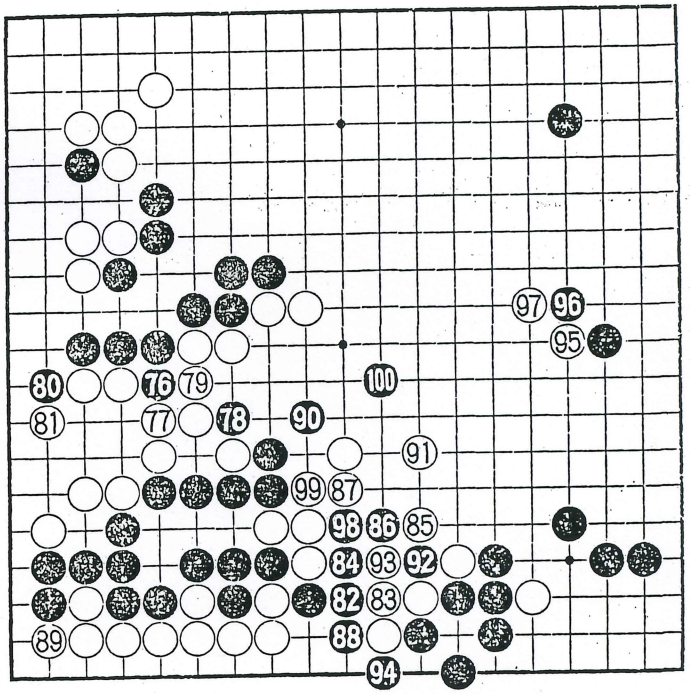
B(62) is again difficult to comprehend. Dia. G: B(1)-(7) kills this group.

Dia. H: Kitani offers this sequence starting with W(57) at (1). The assumption being that there must be an error in the recording. It certainly makes more sense.



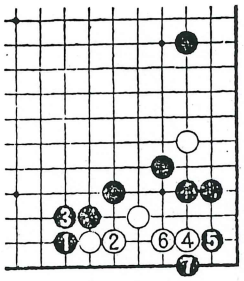
Dia. F



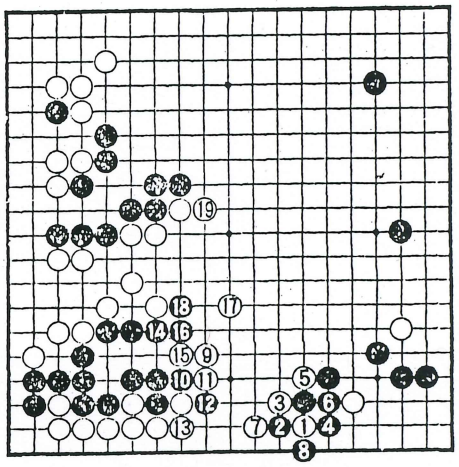


B(82) is meaningful because if B gets a chance to play at (89), this W group is not safe. Thus the exchanges after B(94) can be considered a success for B.

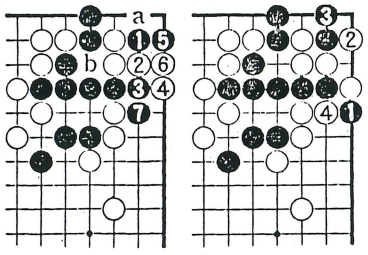
W(95)(97) aims at killing the huge B group on the left. This type of diversionary attack is used frequently by the expert players.



Dia. G



Dia. H



ANSWER:

B(1) is the correct play. B(5)(7) is an important sequence. If W at a, B at b.

If B(5) is played at (1) in this diagram, W is able to make a ko fight.

GANJO vs JOWA (continued)

B(6) prevents the cut at a. The B group on the left would have no difficulty in making two eyes. But the 3 stones on the right would be lost.

B(60) aims at a threat to play at (98). B(60) at b, would allow W to get in a play at c, and force B to connect out with d. This is not good enough for B. If after B(60), W takes at (65), B would be satisfied with a cut at b. Thus, W(61) ventures into this super difficult line of play.

B(62) accepts the challenge and cuts at (62).

Dia. J: If B(72) was played at (1), W (2) gives this structure resilience.

W(77) at (78) gets further complicated. Dia. K: B(4) fills. After W(5), its either B at a or at b.

Dia. L: If B(1) , the exact sequence is very difficult but it results in a huge ko fight. W(12) at (13) still results in a ko with W at (12). There are ko threats available for both sides but this fight seems to favor W.

Dia. M: B(1) and then (3) results in a seki. W(12) fills.

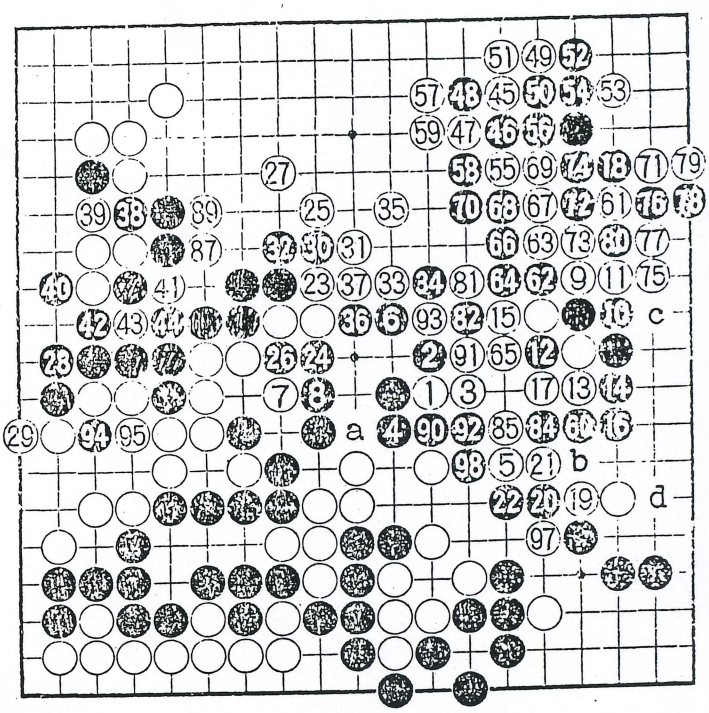
W(83) takes ko. B(86) takes back ko. B(88) fill.

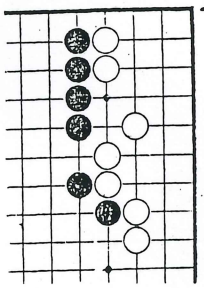
W(87)(89) results in a huge exchange for the ko.

B(90) begins another ko fight. B(96) takes ko at (82). W(99) takes back the ko. B(100) takes ko above (43).

B(14) fills.

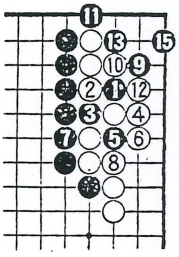
The recording stops at B(234) and fails to mention who won. But the result indicates a win for B.



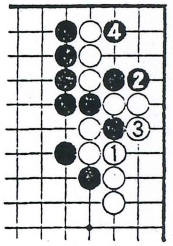


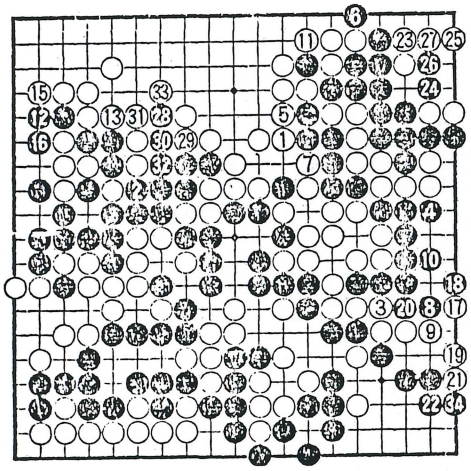
TESUJI: B to play ...

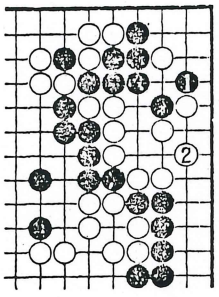
B(1) is the correct suji. W(4) is maximum counter, but B(5) is the excellent cut and with the exchange through B (15), B gains the corner. W(14) fills.



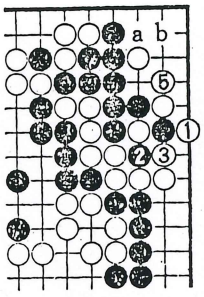
If W(1), the loss in the corner is greater.



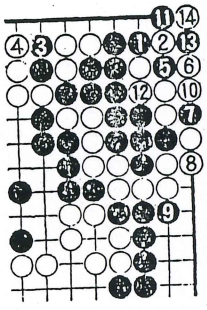




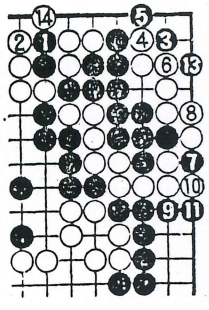
Dia. J



Dia. K

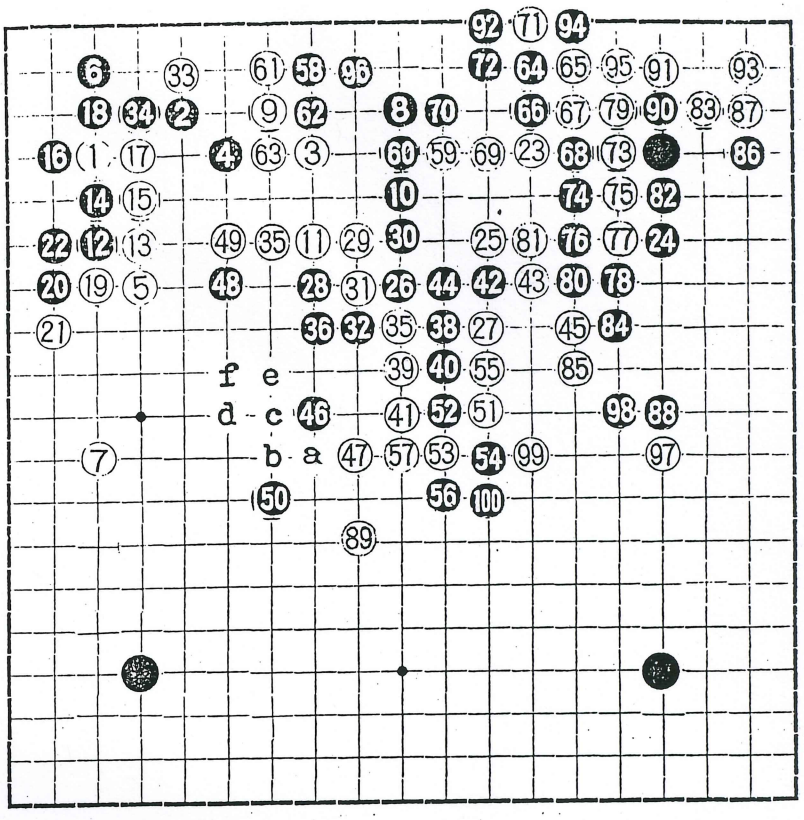


Dia. L



Dia. M

MATSUDA (taking 3 stns handicap)



This game was played many years back against a high ranking professional master. I believe that a person taking handicap should strive to play the maximum at all times. I hope that this game will serve in a measure to illustrate this point.

B(2) is a standard approach against the W(1) low point opening. In a 3 stone handicap game, the orthodox thinking is to immediately approach this corner, to play for an even exchange in this corner and thereby to clearly establish the advantage of having stones on the other three corners. There are strategies to avoid approaching this corner. This is clearly negative in thinking because this assumes that W would gain an advantage if the play is started in this corner.

W(3)-(7) is a regular joseki.

W(9) is a strong counter play against B(8). This prevents B from connecting with a play at(62) and at the same time threatens the B(2)(6) group.

B(12) is the inherent weakness in this W(5)(7) structure. For this reason, this W(5)(7) variation is less played today. Exception is of course made when the placement of the W(7) stone has a special significance. B(12)-(22) settles with an ample gain in territory.

W(23) invasion is understandable. Another play by B in this area would make it near impossible for W to invade.

B(24) is a calm standard response.

B(28) is a strong play. If W responds with (37), B would play at (40) and gain the upper hand in the control of the center.

W(29)-(35) is therefore sheer momentum.

B(36) is a strong attitude and forces W to respond at (37).

B(46) could not be accused of timidity. After B(50), if W at a, B at b, W at c, B at d, W at e, and B at f takes care of this cut.

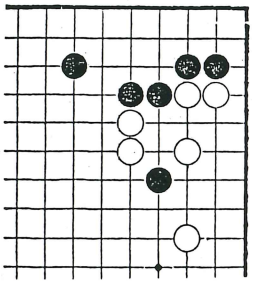
After W(51), B makes this group safe with the sequence through B(64).

W(65) leads to B's counter play B(66)(68).

The tactical fight starting with W(73) did not work out well for W.

After W(89), B now makes safe with B(90)-(96).

W(97) is a play to cause a sequence to bring out the W group with (99).



TESUJI: B to play ...

With B(4), W must make these two groups in the center safe.

B(9) makes itself safe and attacks the W group at the same time.

B(14)(16) is important for the safety of the upper B group and to continue the pressure against the W group below.

B(18)-(22) was played to get the sente at (24).

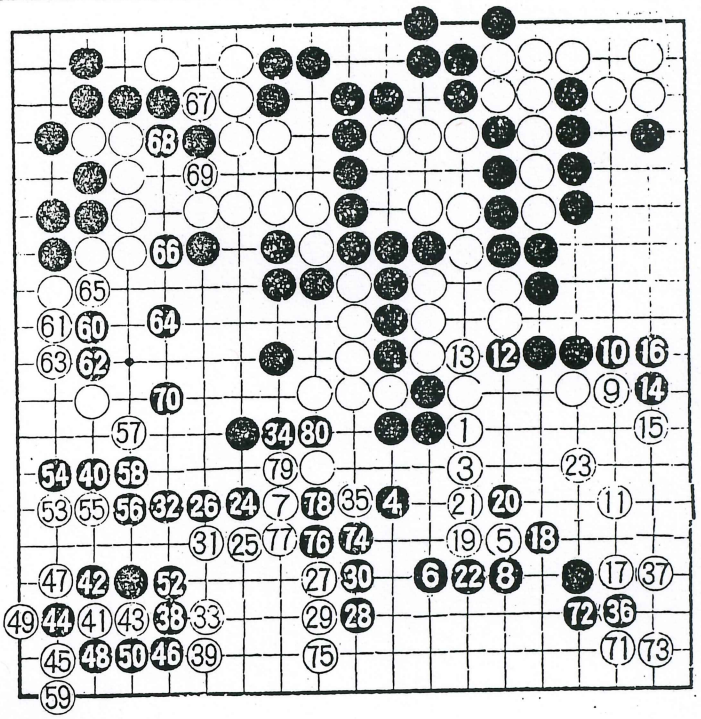
With B(38)(40), B has succeeded in making all of its groups safe by the process of continually forcing W to defend its own groups.

W(41) not only takes away this corner but aims at the whole surrounding B group. W(45) makes this threat apparent. W gains in this corner.

But B(60)-(70) also gains and makes itself safe by attacking this W group.

W(71) is a very big end game play.

W(75) should be at (76), but since there is only end game left and W is clearly behind, W makes available the B(76)-(80) coup de grace and gracefully concedes.



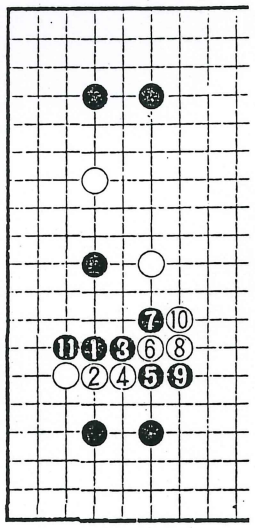
---

9 STONES HANDICAP GAME:

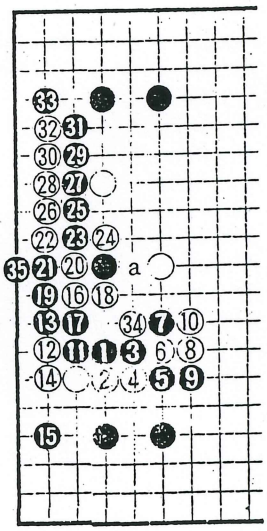
B(8) at a, is still a better technique. Refer to the 8 stone handicap game given in No. 28.

Dia. A: The technique refered to will be elaborated here. Where the lower B's position is the knight's position, B(5) should continue at (6).

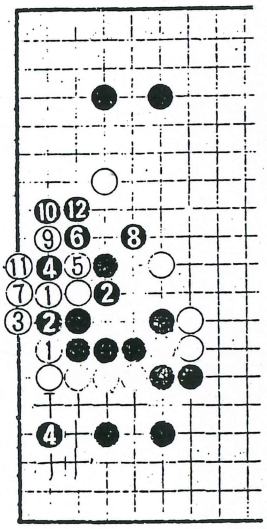
Dia. B: If W(12)(14), B(15) captures these W stones. W(16)



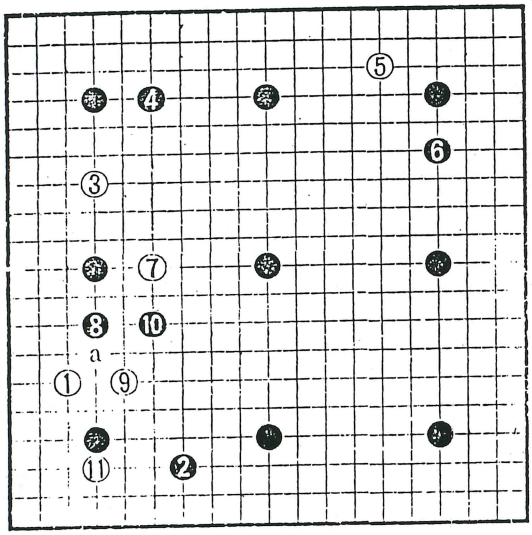
Dia. A



Dia. B



Dia. C

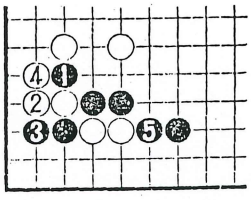


(18) is perhaps the most difficult die hard thrashing to quell. The sequence through B(35) wins for B. At a cursory glance, it looks as though B is behind in this semeai. But W is behind because W needs an extra play at a.

W(11) plays it difficult.

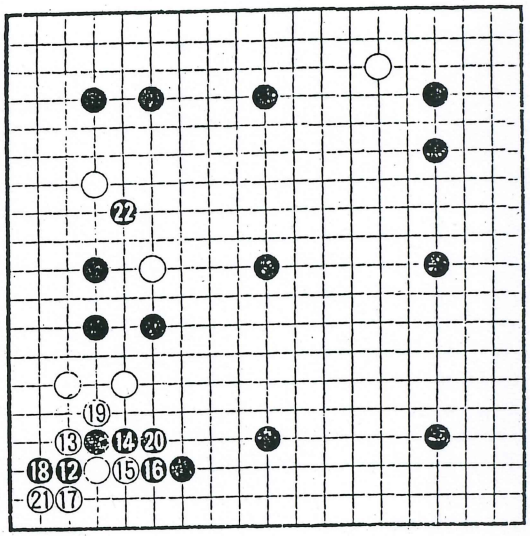
© Takao Matsuda 1964

B(12)(14) was correct but B(16) was wrong. W(17)-(21) makes a substantial gain in this corner. Dia. D: B(1)-(5) is correct.



Dia. D

B(24)-(30) is valid here because there is no need to fear W's severing this B group.



B(36)(38) are false plays that hurt the B stone in the center. The B(36) should be at a.

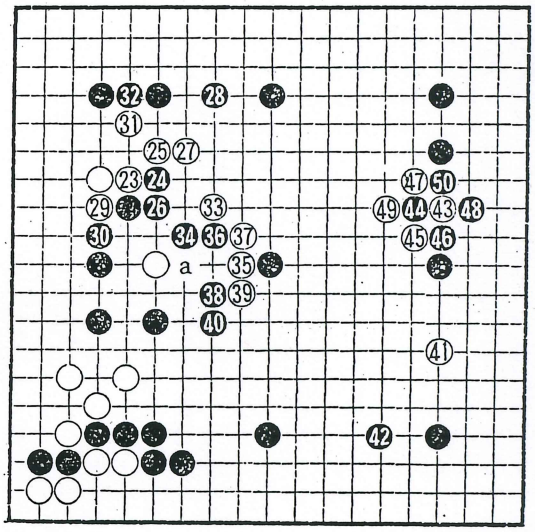
Against W(43), B(44)-(50) is excusable only because of the large handicap. It is true that the territory thus gained can not be dismissed lightly, but this technique should not be normally be used.

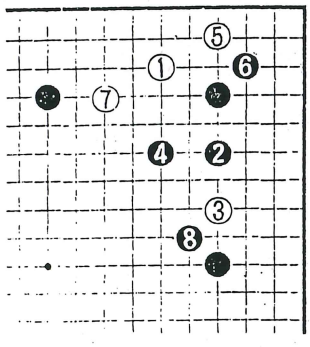
Dia. E: Since the W(43) invasion is another often played "book" attack, a thorough analysis will be given. B(4) aims at either attacking the W(1) or the W(3) stone. If W protects with (5)(7), B(8) restricts the W(3) stone.

Dia. F: If W(1) pulls out this stone, B(2)(4) attacks this W stone. W at a can not get out because of B at b.

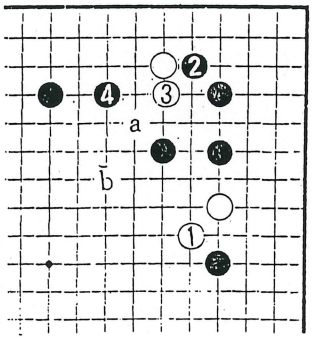
Dia. G: B(1) is another valid and forceful technique. B(3) is critical in this formation. B(3) at (11) would make B(1) meaningless. If W(4), B(5) is an important cut. W is forced to make this W group safe with (6)-(16). B(17) now goes after this other stone .

Dia. H: If W(1) chooses to come out bearing the indignity of this poor formation, B(2)(4) again attacks the stone on the other side.

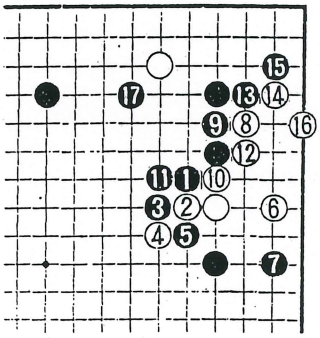




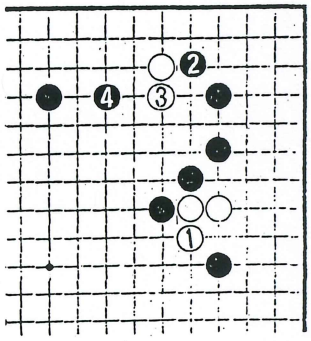
Dia. E



Dia. F

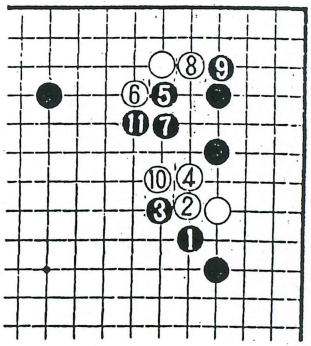


Dia. G



Dia. H

Dia. J: B(1) may also be played. The main difference from starting at (4) is when W chooses to move out with W (4). If W(4) at (10), B naturally cuts at (4). B(5) is the important follow up in this variation. The key idea for B to remember is to attack "one or the other". W should find it impossible to save both groups.



9 STONE GAME CONTINUED:

B(52) was a strong, excellent choice against W(51).

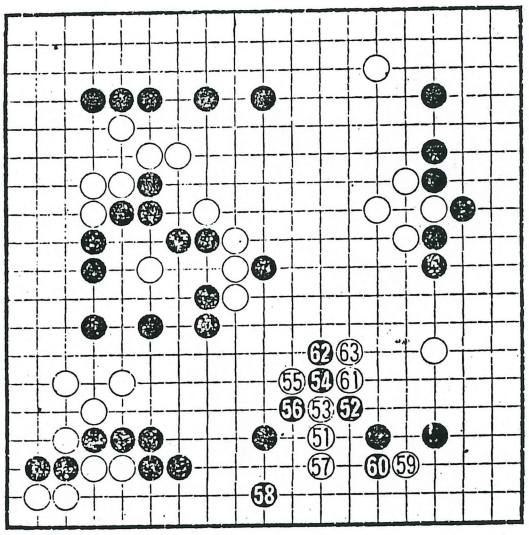
B(60) is an over play. It should simply fill above (59). W again gains in this exchange through W(77).

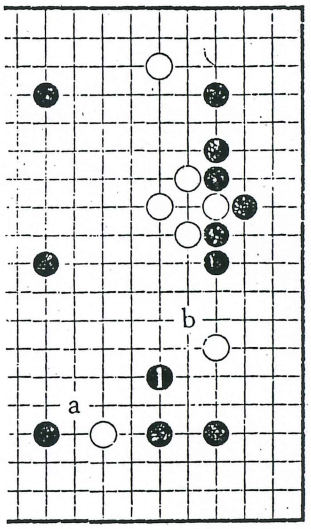
B(78) at (80) is also a good play.

B(82) at a gains too little when compared to losing the corner and the right side.

W(87) now invades this fourth corner and begins tb close up the lead held by B.

B(86), better played at b.





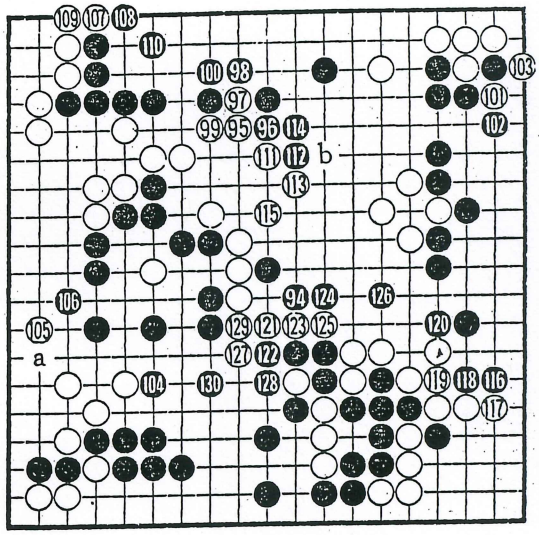
Dia. K

Dia. L: B(1)(3) was a valid variation. B has a future connection at a and a threat to cut at b. But W is slightly favored after getting (4).

Certainly, B(92) should now follow the B(1)(3) variation in Dia. L.

B(94) was a big play. B(94) at a also valid.

W continues to make gains with (101)(103), W(105) and W(107), but after B(130), B still retains a clear edge. Which signifies that in spite of the fact that B made numerous weak and bad plays, the advantage of a 9 stone handicap is very big.

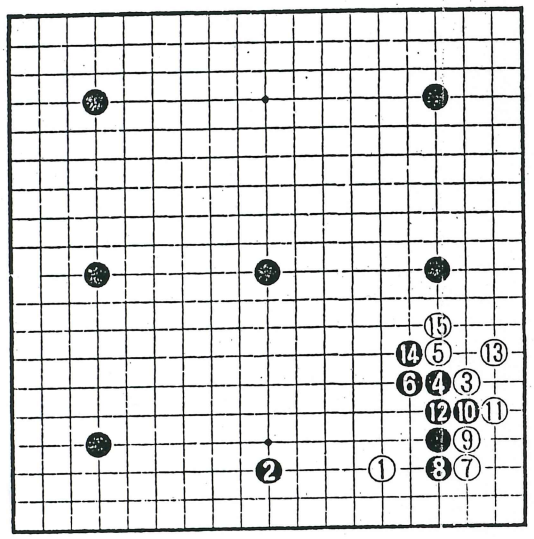


7 STONE HANDICAP GAME:

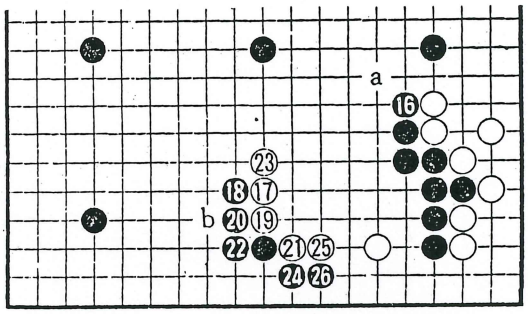
B(2) is a good, aggressive variation. The normal response at (4) is also valid.

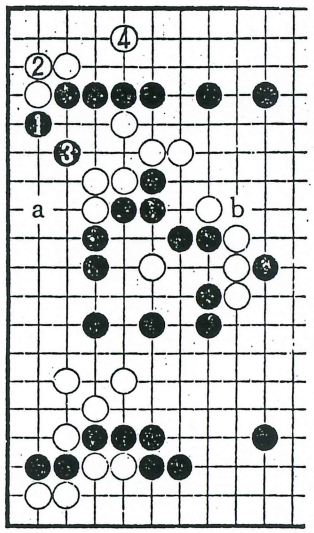
B(8) at (10) is the stronger variation.

B(16) at a is the more precise form here. Without the handicap stone above B(16), the joseki is for B to play at(17).



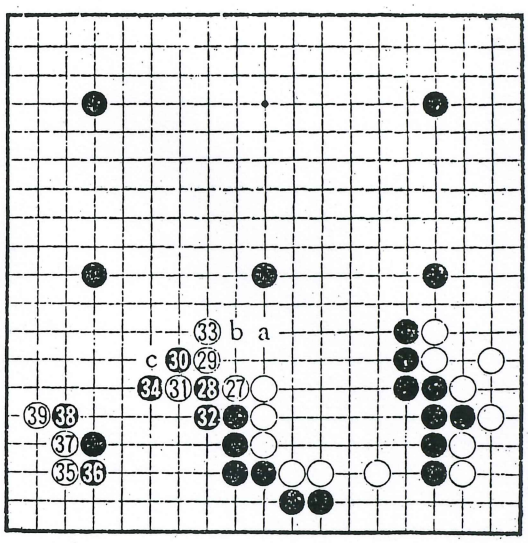
B(18) may also choose the standard response at b. But the important point to remember is to play from the outside of this W group. And thereby use the B (right) wall.





Dia. L

7 STONE HANDICAP GAME CONTINUED:

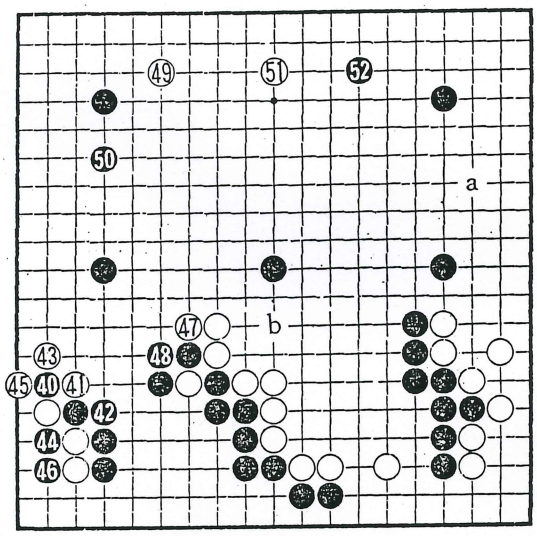


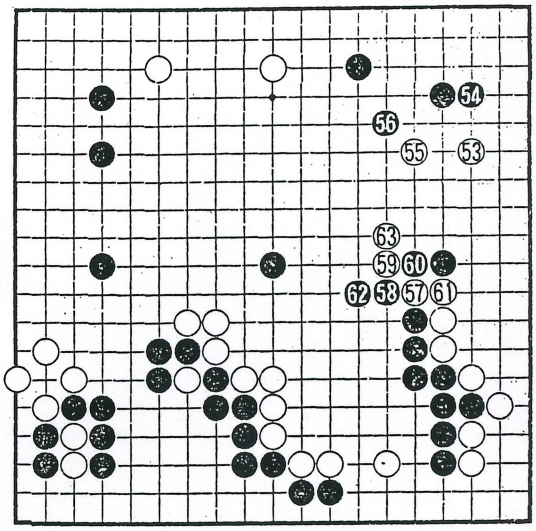
W presses with (27)(29). In this type of close body contact, it is vitally important not to back out. B(28)(30) is fine. But B(34) is slack. The proper plays are for B to threaten the cut at a, B protects with b, and then B should now play at c, and not at (34).

Against the W(35) invasion, B(36) is the correct side to block. B has an investment on the right that should not be spoiled.

B(40)-(46) is a joseki variation and is a valid application in this situation. The variation where B(40) simply extends out to (41), is also valid in this situation.

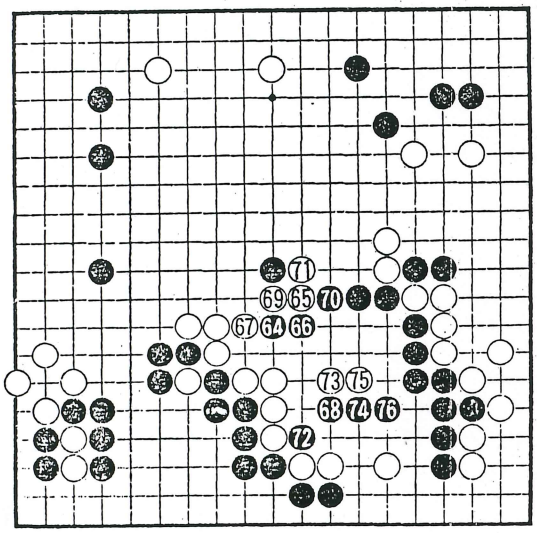
W(47) gets the free play, forcing B to answer (48). This is the reason why B(34) should be at c as indicated in the previous diagram.





B(52) at a would have been more prudent considering that the B group in the lower right is not as yet safe.

B should develop an intuitive sense to get a play like at b. This is not only sente for B but serves to break down W's structure while increasing B's own structure. This is a good example of suji or vital play. The term suji is divided into two types of plays, suji and katachi. B playing at b would be called suji, or the key attacking play and usually initiates a sequence of plays. W playing at b would be called katachi, or the play that completes the defense of a structure and hence usually played at the end of a sequence of plays.



While B(54)(56) are correct plays locally, B(56) at (61) or (59) was necessary and more important. W(57)-(63) was very big.

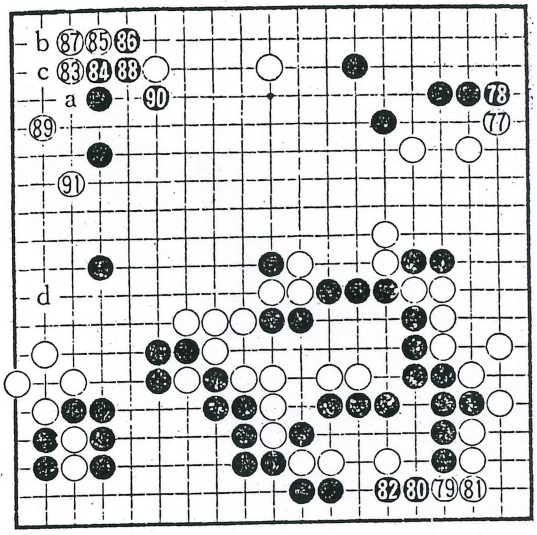
B(64) was good. B(68) was too local, it should have been at (69). While B(72) captures the 3 W stones, W's gain at (69)(71) had more value because it greatly effects the fight to come. This is a good example of losing sight of the whole board situation in exchange for a local gain.

7 STONE HANDICAP GAME CONTINUED:

W(77) is a big end-game play. Therefore B at (77) would also be big.

W gets (79)(81) with sente and it now becomes obvious that B's previous capture of the 3 W stones was indeed small.

B(86) was poor here. B gives up too much in the corner and left side for speculatory gain on the right. The preferred line at B(86) was at a, W at b, B at c, W at (87), and B at d. This is a good example of the ideal proceedure of gainning territory while attacking.



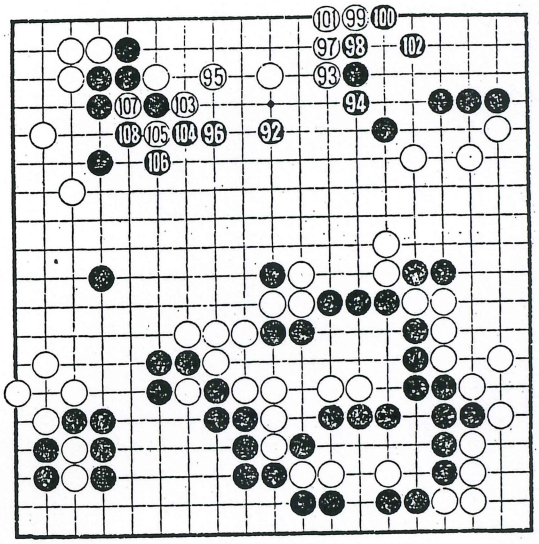
B(92) was better at (95). Nevertheless the idea of going after this W group was correct.

W(109) fills.

B(10) was a weak play. It should be at a, to see how W would respond.

After W(11)-(15), W has closed the handicap gap to a dangerous point for B.

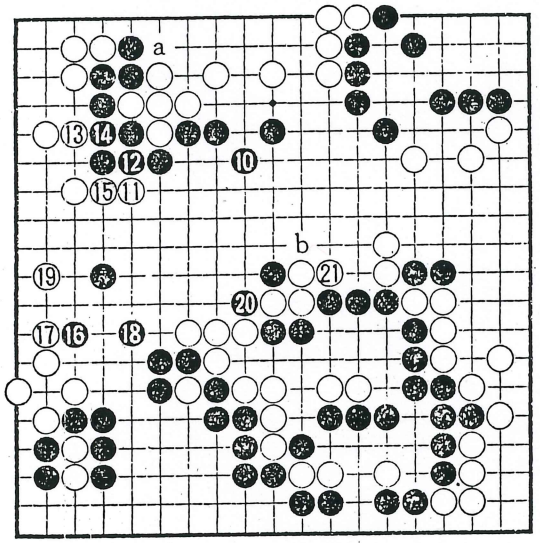
B(20) was a bad play. The correct technique here was to play B(20) at b.

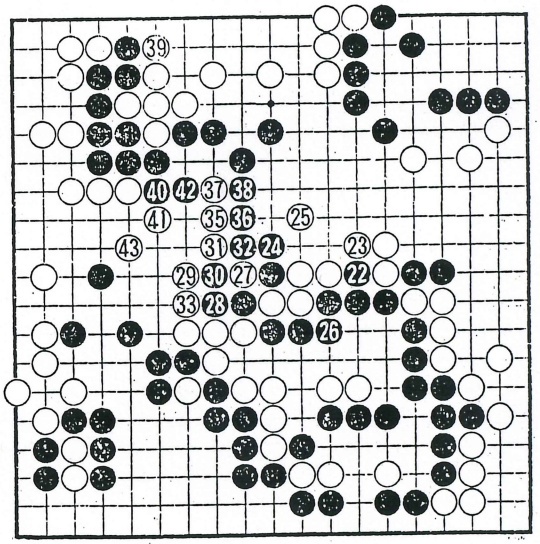


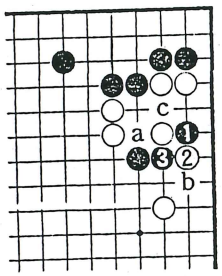
B(22) was poor. It only made B(26) necessary After the excellent sequence W(27)-(37), W(39) gives W the edge in this game.

The rest of the sequence will be deleted. W wins by 8 points. This is a good example of where B makes no serious blunders and yet through a series of weak, slack plays losing the game by being edged out at the end of the game.

Although B strives to play the maximum at all times, W will make gains by virtue of the difference in playing skill. Therefore consider how much more W will gain if B plays weak and conservatively.

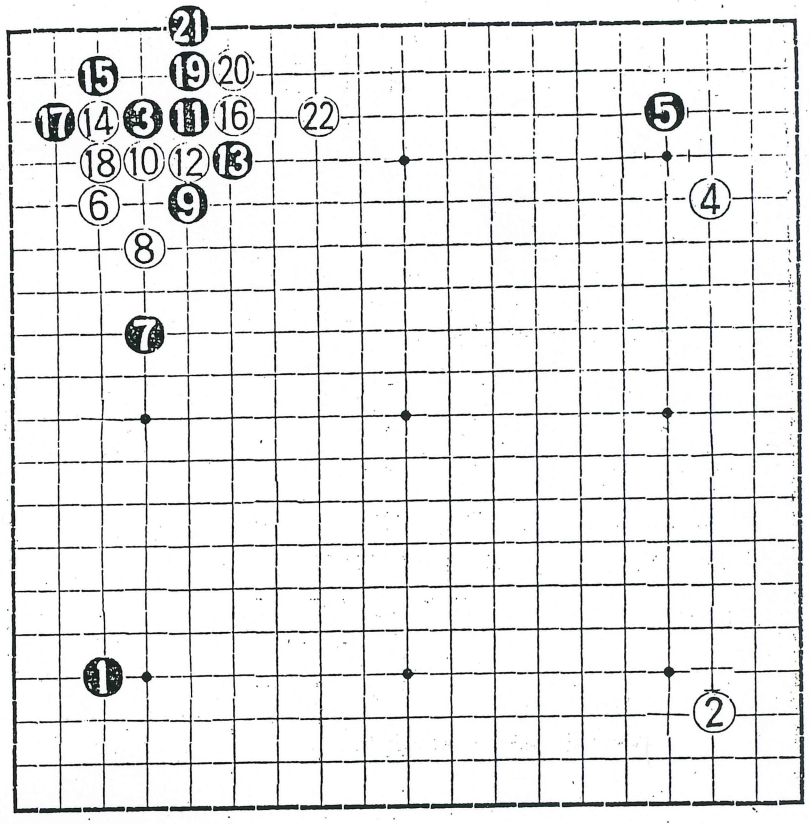






After B(3), B gets to play either a or b. If W(1) at c, B at (3).

EASTERN U S HONINBO FINALS 1962
MATSUDA(W) vs SHEN(B giv 4½ pts)

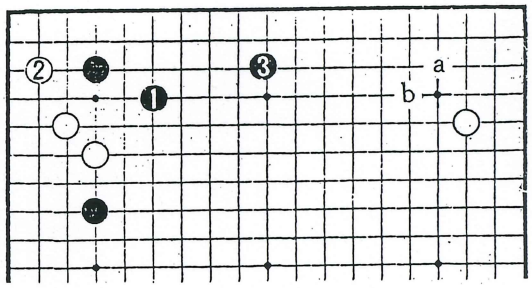


Dr. C. S. Shen, physicist, has held the Eastern title for two years. He is probably the most feared Go player on the East coast because of his style of unrelenting attacks. This is the second game in the best of three match games. Matsuda has won the first game.

The opening plays, B(1) through W(8), starts with a placid, orthodox positionning with both sides playing cautiously.

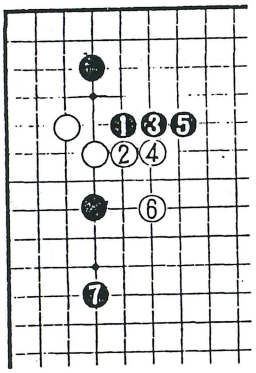
The B(9) variation was started by Go Sei Gen many years ago and still remains one of the unresolved, difficult josekis.

Dia. A: B(1)(3) is the usual joseki. But in this case B is left with an awkward situation in relation to the upper right corner. B's approach at a would be forced into a low position with W at b and the whole upper W's position would be forced into a congested formation. On the other hand, B at b, is strictly speaking a less than maximum approach against this W's corner and therefore also not satisfactory.



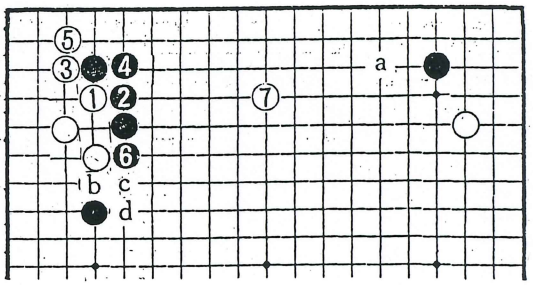
Dia. A

Dia. B: W(2)(4) would seem like the natural continuation. But the exchange through B(7) allows B to establish a base on both sides and the W's structure still remains unstable. W makes a poor exchange.



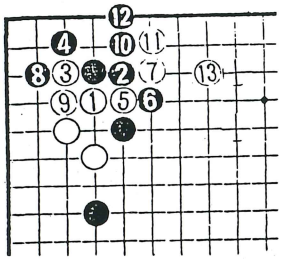
Dia. B

W(10), therefore, is the natural counter attack. B(11) at (12) leads to the variation in Dia. C: this exchange gives W the corner and B gains the outside influence. This is normally poor for B because B (6) is gote and allows W to cancel out this influence. W (7) prevents B's extension and threatens either to pincer at a or aim at the threat to cut with W at b, B at c, and W at d.



Dia. C

W(12), an error in sequence, should be at (14). Dia. D: W(3) and then (5) is the correct sequence of play.



Dia. D

© Takao Matsuda 1964

Matsuda vs Shen continued:

Dia. E: B had the chance to vary with B(6). This exchange in comparison with Dia. C, is a better structure for B.

B(23) starts a fight that as yet remains the unresolved variation in this joseki.

W(24) was better not played.

Going back to W(22), Go Sei Gen gives a variation that avoids the enigmatic B(23).

Dia. F: If B(4) protects at (5) W jumps out at a.

The exchange through B(37) favors B.

If W(38) at (41), B would play at (40). W can not turn out at (39) because it would jeopardize the W group above.

B(51)(53) is unrelenting. W(54) is an important counter and gains the satisfaction of the W(56) B (57) exchange.

B(63)-(69) keeps W on a precarious balance.

W(70) is a must. If B gets to play at (70), this whole quadrant is so big that the game would be over at that point.

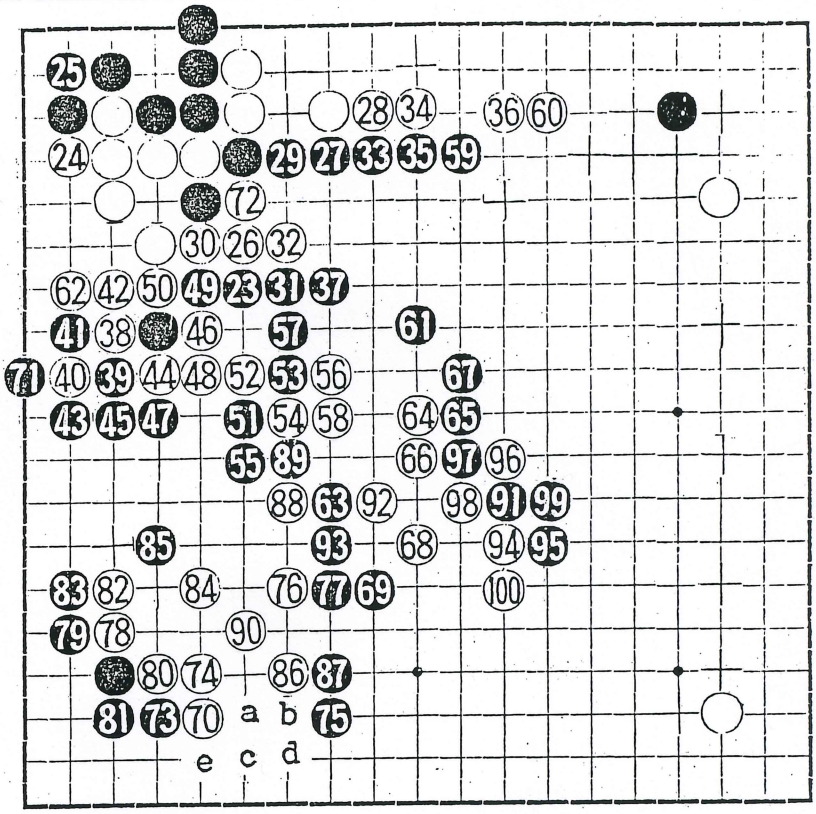
B(73)(75) is the strongest variation.

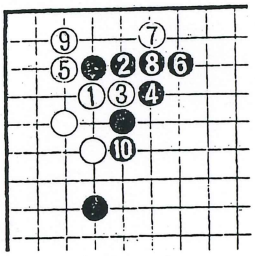
W(76) is preparatory to playing at (78).

Dia. G: W(1) prevents B(4) because W(1) serves to capture by ladder.

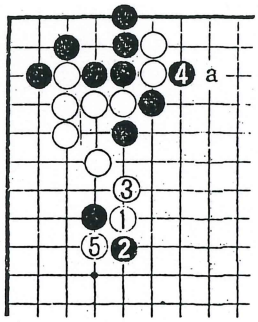
B(85) still does not let up. After W(90), B still has a threat to take away the eye structure of this W group with a play at a, W at b, B at c, W at d, and B at e.

B(91) shifts the attack against this center W group. Needless to say, if the B(75) (69) group gains in strength, B would go after the W group on the left.

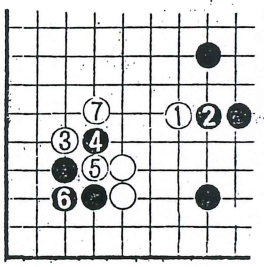




Dia. E



Dia. F

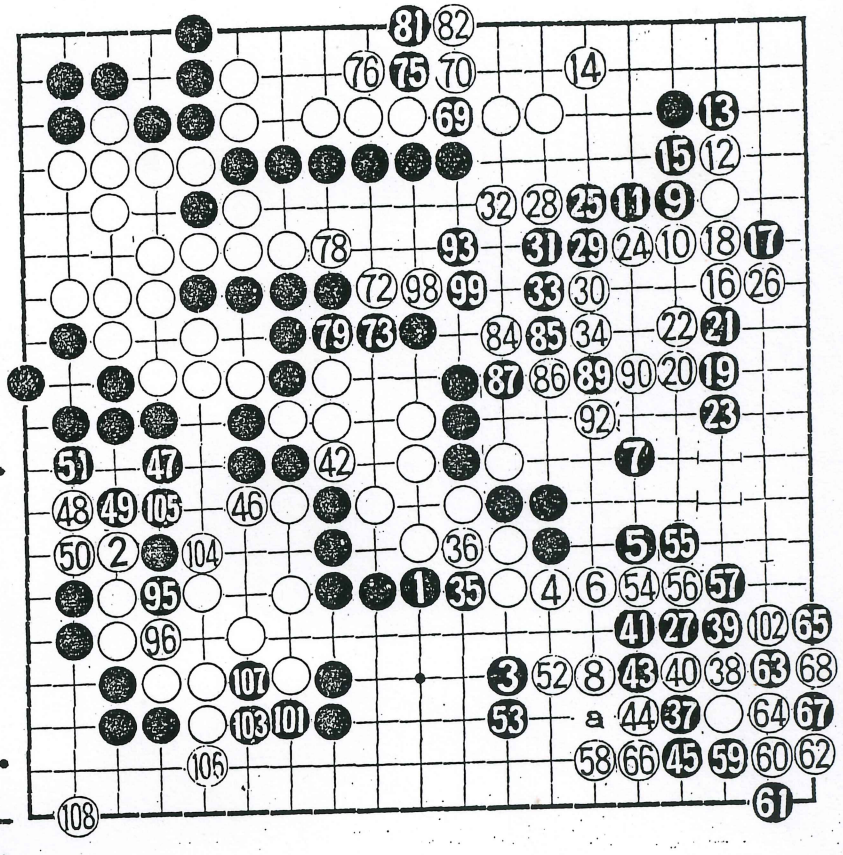


Dia. G

© Takao Matsuda 1964

* The Go Letter Vol. I, II, and III covers a span of three years. I feel a great sense of satisfaction that there are now available a complete coverage of the standard joseki, even game openings and the essentials of handicap play. Thank you for your kind encouragement and support. With deep regret the Go Letter terminates with this issue.

T. Matsuda



B(1) takes away the eye structure of this W group. And meanwhile waits for the opportune moment to pounce on the W group on the left. W(2) now makes this W group safe.

B(3) gains territory while attacking.

With the additional strength gained at B(5) and (7), B(9) gets the sente in the one area that W had the advantage but had not the opportunity to play.

B(17)(19) goes after this group.

B(27) threatens to separate the W forces with a play at (37). Since the real aim of B(27) is to reenforce B's structure along B (7) and B(23) and with this strengthening to go after the W group on the upper right, W(28) makes a desparate counter to threaten B's center and fortify itself.

After W(35), W does assure the safety of this W group but the penalty of neglect looms with B(37).

W(38) attempts to save this corner stone, knowing very well that the W group in the center would thereby be exposed to acute danger.

B(39) is a prudent line. It retains the territory on the right side just in case the center W group manages to survive.

W(42)(46) is W's only ace in the hole to get out of this near hopeless situation. These plays gives the center W group nearly two eyes. But more important, by cutting off the B forces, B is forced to live with B(47)-(51) and now allows the W(52) threat.

On a careful analysis after the game, it was found that the B(53) was the losing play. B(53) at a, capturing the lower right corner, would have been valid. B(53) feared for the safety of this B group (survival was readily available). B also miscalculated into thinking that B(59) would capture these W stones.

B(65)(67) is a drastic measure to recoup. This ko fight is the final precipice for both B and W.

* B(71) takes ko. W(74), B(77), W(80), B(83), W(88), B(91), W(94), B(97), W(100) take back the ko.

B(101) is the final error. This was not a valid ko threat. B(107) does take away the two eyes of this W group, but B overlooked the fact that in the process of taking away the eyes of this W group, the B group in the lower left dies after W(108). The semeai favors W.

W was lucky in winning this game.